

"Dollar Criticism," by a Veteran Press Agent



JULY
22
1914

PRICE
TEN
CENTS

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MR. CHARLES FROHMAN

How the "Dailies" Handle Productions



TRYING OUT HIS NEW CAR
Incidentally Ernest Trues qualifies as chauffeur to his family.

Spanner and Wells, N. Y.



Copyright, Underwood and Underwood.
"PEG'S" GARDEN OF PARADISE
Laurette Taylor enjoying a leafy dell at Larchmont.



BY THE BEAUTIFUL SEA
Harry McKee ready for a plunge in the surf at Long Beach.



OFF FOR HYDE PARK
Cyril Maude leaving his home at Cleveland Gardens, London, for a stroll before the performance of "Grumpy."

RAMBLINGS OF RIALTO FOLK



LOVE US, LOVE OUR DOG
Woodland attracts Olive Templeton and Florence Short.



FAR FROM THE MADDING CROWD
Izetta Jewel on her family's old estate in Maine.



LOST IN REVERIE
Robert Edison admiring Nature's scenic effect.



THE NEW YORK DRAMATIC MIRROR



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VOLUME LXXII

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No. 1837

DOLLAR CRITICISM

A New Form of Advertising Which is a Product of the Present Season

CRITICS are dangerous creatures to disturb, and delicate organisms at which to poke a stick. They are sensitive to the slightest kind of criticism themselves, though merciless when they are bombarding others with their satirical shafts. Witness their indignation, as a class, when a celebrated manager recently intimated that certain of the gentry could be "purchased"; and note their convulsions when one by one they have been flayed in the columns of a morning newspaper by a pseudo show girl who gets a shave and a hair cut daily in a well-known barber shop. Personally I don't believe any of the critics in New York can be "purchased," and I believe that as a class they are honest and sincere in their critical judgment, though by no means infallible when it comes to picking a success or a failure.

But the very fact that the critics often make mistakes in selecting successes or failures, as they see the light, has brought about an amazing development in New York newspaper circles during the past six or eight months which is well worth consideration by all interested in the artistic—and financial—development of the theater. Only a few of the newspapers have profited by this condition of affairs, as the majority of the respectable papers are conducted on legitimate lines of endeavor and do not believe in selling their columns for paid criticism which is measured by the actual number of dollars paid to an advertising solicitor. Still, there are so many newspapers nowadays which openly admit that they will give "dollar criticism" to any and all who pay the price that the subject is one which may properly be reviewed at length, and certainly should be brought to public attention.

How many times, dear reader, after perusing Alan Dale's latest roast on a new production, have you picked up his paper the next day to discover a quarter-page advertisement for the same attraction, and a spread-head second-night review, signed by some sub-ordinata, stating that "the show" is the best of the season?

You have noticed it, too, and wondered, have you not? The answer is plain. It is simply a fine case of "dollar criticism."

A few cases in point, and since it is a business that is conducted openly, with printed stationery and a special corps of advertising solicitors, it can do no harm to particularize.

For instance, a certain play was produced at the Princess Theater, with my humble self in charge as business-manager. For reasons which need not be enlarged upon, but which THE DRAMATIC MIRROR has already discussed, the critical judgment was scarcely fair to the new play, and it was generally "roasted." When you stop to consider that of 242 seats on the lower floor, 90 were occupied by critics who wouldn't laugh under any circumstances, and that there was no gallery to lead in the applause (because the architect didn't order a gallery for this theater), you may possibly understand why the little farce did not receive a cordial reception. But that is not the point. The critics roasted it, and there you are.

Enter then my office, a day or so later, a genial gentleman we will call Waters. He is in charge of the uptown office of the ———, conveniently situated in the heart of the theatrical district. The dramatic editor of the same paper, Rammer, also has desk room in this same office—the only dramatic editor of a downtown paper who finds it most convenient to transact all of his business uptown, for reasons hereinafter apparent.

"If you will agree to spend \$3,000 with us in the course of the next ten days," volunteered Waters, offering me a cigar, "the ——— will guarantee to make your play an established success."

I caught my breath. Here, then, at last was the millennium. At last the eighth wonder of the world had been discovered—a Genii who could positively guarantee a theatrical success.

"Sit down," I replied breathlessly, "and tell me that again, and how."

"For three thousand we are sure to do it," continued the Genii. "We will start in to-morrow, say, with a quarter-page advertisement that will cost you \$250. In the same issue we give you a big news story telling what a hit the play has scored, and print a picture of your leading woman. Next day we have Amy Pemberton come up and write a special story about the gowns or interview one of your stars. That comes out as a signed story by Amy Pemberton, telling the women of New York that in this play the authors have a message for them. Great stuff, eh? Then we send Dr. Barkman up to write one of his admirable essays on the new play, and that comes out with a signed statement endorsing the play and a picture of Barkman. We also send up Marvel, our cartoonist, who prints sketches, and then my side part-

endores a play, we go to it strong. Of course I am speaking only for the ———. If you want the Evening ——— to have Bluster write an editorial about your play, you will have to let the ——— solicitor make a separate arrangement with you. But we have made hits of many plays by a campaign in the ———, and we can prove it."

He cited other instances. "To-Day," he claims, was made by the ads which Harry von Tilzer started immediately after the critics roasted the show. But he forgets that "To-Day" was produced during baseball week last October; that hundreds and thousands of people tried in vain to get seats for "Fog o' My Heart," directly across the street, and that "To-Day" got the "overflow" for ten days, prospered, and soon had the crowds talking so that it was a success.

"What about 'The Last Resort'?" I inquired, for I had handled the publicity for that recent ill-fated attraction.

"Well, we didn't have a fair chance at that show," he admitted. "I gave George Scarborough a lot of publicity when he placed some advertising with us, but the show was no good. The people simply wouldn't go to see it. As a rule, we are careful about what shows we give this special advertising to, and we won't accept their ads unless Hammer looks over the show first and thinks it has a chance. Look at what we are doing now for the shows in New York which have been roasted."

I looked at the Sunday ——— to see. I found five quarter-page ads for five different shows. One of them, "Too Many Cooks," is such an enormous success already that it didn't need the boosting, but the others certainly were not in the class supposed to be successful.

I still had one more question. "Tell me, please, what show in New York offered you advertising that you refused to accept?"

"Well, we wouldn't take the ads of 'What Would You Do?' and while they were still negotiating, the show closed," he answered.

Coldly and calmly, I turned Mr. Waters down, so far as special advertising is concerned. I may be old-fashioned, but I was brought up in a school of newspaper experience which taught young reporters that the editorial department was entirely divorced from the business office. I may be wrong, and perhaps there are underground wires which dictate to the editorial room, but I object to such brazen methods as those now being employed, not only by this, but by other newspapers in New York which have advertising solicitors as critics.

"Why," I remember hearing a manager say recently, "they only roast the new shows so that we will have to give them a lot of extra advertising."

Several evening papers are hungry for ads. Their solicitors visit every big manager's office the day after a new play to ask for quarter-page ads, in return for which special write-ups are promised. The attractions which "fall" for this get big special displays in the news columns. One critic was formerly a press agent for a vaudeville star. Eight years ago he approached the paper with an offer to combine the duties of critic and advertising solicitor, paying special attention to vaudeville artists. His success in building up this department is unquestioned, for from a gross business of about \$3,000 a year for the paper, until then ignored by advertisers, he has expanded the takings until now the business alone amounts to over \$200,000, on which he draws down such heavy commissions that he is one of the few wealthy critics.

But when all is said and done, isn't it a fine commentary upon the way certain newspapers conduct their business, when one reflects that the most mediocre kind of an attraction can purchase puff and flattery, regardless of merit, by simply calling at the business office and dealing with an advertising critic, who gets his living from his commissions and who

(Continued on page 5.)



Watsons, Los Angeles, Cal.
MISS HILDA KEENAN.

Daughter of Mr. Frank Keenan, to Appear in "The Salamander."

ner, Hammer, will run any special stories you ask him to, with pictures. See the publicity you will get?"

"But suppose I send in my own material to your city editor, will he print it?" I inquired.

"Everything dramatic has to go through Hammer, our dramatic editor," replied Waters. "He's a good fellow and will see that you get a great showing. But of course you must use a quarter-page ad a day, and on Sundays it costs a little more."

One thing puzzled me. I could not figure out how any newspaper, and especially a paper with a critic so well known as Jenkins, could reconcile printing puffs in its news columns for a play which Jenkins himself had roasted in the same paper only the previous day. I asked Mr. Waters for information on these lines.

"We figure that the public knows Jenkins so well that his criticism is accepted by them only as his personal opinion," explained the Genii. "When we

MADAME CRITIC

THE center of theatrical interest is strongly fixed at present in the vicinity of Broadway and Fifth Street. The Winter Garden, the Strand, and the Long Acre are the magnets which draw the crowds, no matter what the weather. One hot night last week I studied with interest the lines—"queues," the English call them; and a very fitting word that is—as they moved slowly from the sidewalk to the ticket office, and then disappeared within the cool auditoriums.

There is no denying the fact that a few managers have solved the perplexing problem how to keep an audience from perspiring on a stifling night. If one man begins to mop his moist brow, others follow suit, and that is disastrous to the effect of the play. If the patrons of a theater boast that "it wasn't a bit hot," a manager feels that he has achieved a great deal, and that his chances for a Summer run are good. The flowered cretonne coverings for the seats and house draperies everywhere are most attractive and help in the illusion that there is no such thing as sticky weather. The cakes of ice, electric fans, and cool air from the ventilators are not employed in vain.

I attended a performance of "A Pair of Sixes" on a hot night, and was as cool as though I were sitting in a pavilion at the seashore. The play ran along as fast and furiously funny as at the opening performances. I wondered how the company could keep up the pace after all these weeks. But during an intermission I met Edgar MacGregor, the stage-manager, who has just returned to town after an absence of some time. He casually mentioned that he had given the company a good rehearsal that day.

A good rehearsal usually means getting back to first-night snap.

Players are apt to become a bit careless after a play is recognized as an established success. Continual repetition causes them unconsciously to become a bit mechanical. But a vigorous rehearsal quickly restores the missing fire, or whatever you want to call it.

There is one discrepancy in make-up which is very marked. I noted it on the opening night, and it had not been changed in the meantime. Several professionals who have visited the Long Acre have also called my attention to it—viz., the butler (Hale Hamilton) is supposed to wear side whiskers. That is the first stipulation his *pro tempore* employer makes, and comes as a laughable part of the first act climax. During the second act the butler's fiancée speaks of "those horrible whiskers," and again of his "wearing whiskers like a monkey;" but, to save my life, the only whiskers I could discover were a slight something which looked like a grease paint extension of Mr. Hamilton's hair just over his temples. By no possible chance would any one imagine them to be the awful whiskers, which figure so prominently in the play.

It seems to me that the character would be much funnier and certainly more faithful to the dialogue if Mr. Hamilton would sacrifice his personal attractiveness to the farcical demand. He would not so disguise himself as to interfere with the attractiveness of his expressive eyes and beautiful teeth.

I am happy to report that Ann Murdock does not bounce about so much on the stage, and has suppressed, to some extent, her superabundant exuberance of spirits. All the young girls in my vicinity were asking each other, "Isn't she too sweet?"

Isn't it wonderful how insular one becomes after having taken firm root in this rocky, little island?

The truth of the tremendous impression Skyscraper Land makes upon its inhabitants is occasionally demonstrated by some visitor to our shores.

A young woman from a small town in Texas recently caused me to open my eyes a bit. She was merely stopping in New York long enough to catch a boat for England. What was my surprise to discover that she wore fashionable clothes, the latest hats, and dressed her hair in the most approved Joan Sawyer-Mrs. Castle-French roll.

I could not restrain my curiosity.

"May I ask where you got such a new model gown?" I inquired.

"At home, in Texas," she replied. Then noting my incredulous glance, she added: "You New Yorkers have an idea that nobody else can dress according to the Parisian dressmakers; that other people go about in antiquated clothes and hats—perhaps that we wear sunbonnets and gingham dresses. Let me tell you, the villages in Texas are as up-to-date as your variegated town. My dressmaker gets the French fashion books just as quickly as do your Fifth Avenue *estorionists*. Yea, that is the word. This frock cost me —," she mentioned a ridiculously low figure—"to have made. Doesn't it fit well? Made in

Texas. When I think of the price I would have had to pay in New York for the same thing, and then the annoyance of fittings arranged after the millionaire's wives had been given preference as to time and attention—well, Texas has its compensations.

"Now, I have seen nothing newer in clothes in New York than we have down home. There are certain minor and local fads which are unknown in Texas—your linen cuffs and collars for suits, for instance. It is amazing to me how the New York women keep up with these quick changes. It is very expensive, too. I hear that since Spring there have been several distinct styles in hats. How do you do it? It must require a great deal of time and be very expensive. There seems to be so little individuality. If one has a white sailor hat trimmed with white leaves, every other woman one sees wears a hat almost identical. I notice that they are now carrying vanity cases. How can one girl distinguish hers from that of her friend—should they be placed side by side on a dressing table? The cape suits give women that borsome, all-alike appearance that the men have."

The subject shifted to the theaters and musical shows. I discovered that the young woman from Texas, who had not been out of her little village for two years, knew the music of the latest musical comedies and the last Winter's grand operas.

In despair at last I thought I would trap her by



MISS LOUISE DREW.

Talented Daughter of Mr. John Drew, to Appear in "It Pays to Advertise."

suggesting the latest popular songs which I thought she might like to take back with her when she returned to the States.

"Oh, do tell me some new ones!" she said, enthusiastically. Knowing that the popular song preference in New York is of so short a life, and that there are dozens of song writers employing their time from morn to night to secure a bigger hit than that of their rivals, I didn't hesitate to recommend "Obstinatation."

"It's beautiful," I said. "The first time I heard it was at a dinner. There was a wonderful cabaret and—" It goes like this: "I began to hum the air."

"Good heavens!" exclaimed the Texan. "Did you say that song is new?"

"I believe they did sing it last Winter," I parried.

The Texas girl laughed. "It's as old as the hills," she said. "You can find it in any of the Song Treasury, or Song Album, or whatever vocal collection you may choose. It has a new title, a French one, too, that's the only difference. I believe it was called 'The Resolve' in the old days." She had a difficult task in persuading me that she was right, and only after I had seen the song in an old book was I convinced.

However, I thought I would try again.

"Well, there's 'Rose in the Bud.' Every one is crazy about it—all the orchestras play it. Now, that is new." As I spoke a soprano somewhere in an

adjoining apartment began, "Rose in the bud, the June air warm and tender—"

Another laugh.

"I sang 'Rose in the Bud' at least six years ago," said the visitor to our up-to-date island. "And you say it's new?"

She sang the first stanza to prove she was not joking. After two or three more trials I gave up in despair, with an increased respect for the small towns in Texas. MADAME CRITIC.

"THE DOUBLE MYSTERY"

Arthur Bouchier recently produced at Manchester for the first time Jose G. Levy's adaptation of Henry de Gorsse and Louis Forest's play, "Le Procureur Hallers," which is itself adapted from the German "Der Andere" of Paul Lindau. It is just possible, says an English reviewer, to regard "The Double Mystery" as a play with a moral, a salutary lesson to a very legal judge, administered on his own person, of the fallibility of justice. The theory that many criminals would more justly be consigned to a hospital than to a prison is almost a truism to-day, but Judge Hallers will have none of it. He stands for the rigor and the letter of the law, and four acts are devoted to convincing him that the doctors may sometimes be right and the lawyers wrong. But it is better to take for granted the possibility of dual personality, even when the victim of a psychological freak is, on the one side, a judge, and, on the other, a criminal, and to regard the scientific first act as the preparation, necessary, if a little long, for an exciting melodrama.

The root idea, setting psychology aside, is simply our old friend, mistaken identity; but note how science simplifies the drama. Judge Hallers has his brainstorm, induced, apparently, by music from the flat below, which shows what a danger your neighbors' pianos can be. He changes into his secretary's old coat and goes out into the night. At the Lame Duck cafe, Hallers, the criminal, captains a band of thieves. There is a woman, Roucha, who is ingeniously woven into the pattern of the plot, but does not loom very large. Police Inspector Weigart is on the track of the thieves, a fellow enterprising and courageous, but a little stupid. Weigart might, with a little imagination, have solved the mystery in the second act, but he failed to recognize Hallers the criminal. The cafe is raided, but the thieves escape to go—where do you suppose? Why, Hallers leads them to commit burglary at his own house, with Weigart and his men in full cry after them. The thieves are captured escaping through the garden, while Hallers, restored by home surroundings, is resuming his normal appearance. There is a pretty scene of puzzlement when the thieves are confronted by their leader in the person of the judge. It is Roucha, who, aided by the doctor, in the last act brings the truth home to the horrified Hallers.

The bare bones of its story do an injustice to a melodrama of which the pieces are as neatly and ingeniously put together as the bits of a jigsaw puzzle. Things generally are at a pretty low ebb in the French theater, but the constructive skill of the Gauls abides with them, and Mr. Levy has wisely made but few alterations. The play gains in interest as it proceeds.

WARFIELD AS AN USHER

(From M. B. Leavitt's "Fifty Years in Theatrical Management.")

At the time Rial was manager of my Bush Street Theater, David Warfield began his career there with me as head usher. I recall passing the usher boys' dressing-room one evening just before time for opening the doors, and hearing the voice of John A. Mackey, who was the current attraction with Rial's "Surprise Party." I looked in, and there was Warfield entertaining the ushers with an imitation of Mr. Mackey. He gave the most vivid imitation in voice and mannerisms I had ever seen. I advised him then to cultivate the gift. Next Winter, on my annual trip to San Francisco, Warfield came to me with an urgent request that I listen to his imitations of many of the celebrities who had appeared in the theater during his term as usher. He was so persistent that I finally directed him to walk out on the stage, from which point of vantage he delivered to me, an audience of one, a series of wonderfully graphic and lifelike pieces of mimicry. He did this in the hope of securing an engagement with my Congress of European Celebrities, which, however, was complete at the time, making it impossible for me to avail myself of the opportunity. Besides, Warfield was too good an usher to lose, a fact realized by himself, since whenever we chance to meet nowadays he always greets me with the inquiry: "Leavitt, who is the best usher you ever had?"

"Yar it seems to me

All arts are one—all branches on one tree;
All fingers, as it were, upon one hand."—STONY.

THE drama is the most refined pleasure of a polished people.—DION BOUTICAULT.

Personal

BAYES.—The Hialto was shocked by the news which came from Paris last week, that the doctors have given Nora Bayes but six months to live. An account of her ailment appears elsewhere.

BURT.—Laura Burt and her husband, Harry Stanford, who is the leading man in "Peg o' My Heart" at the Garrick Theater, Chicago, are enjoying golf and sailing and swimming in the lake nearly every day. They write friends that they never dreamed Chicago is such a delightful place in Summer. And "Peg" is apparently in for a long run.

COLLINS.—The latest change among well-known critics switches Mr. C. W. Collins from the Chicago



MR. OTTO HAUERBACH,
Who Wrote "Every Little Movement," etc.

Inter-Ocean to the Chicago Evening Post. He becomes the successor of Mr. Frederic Hatton, who recently succeeded James O'Donnell Bennett as dramatic critic of the Herald. The Post gives Mr. Collins a generous introduction to its readers. The issue of July 13 was embellished with a double column portrait of the young critic and a flattering appreciation of his work.

FROHMAN.—This week's Mirror cover is brightened by the cordial expression beaming upon the countenance of the international manager, Mr. Charles Frohman, who has just returned from his annual visit to London. In spite of his prominence as a manager, Mr. Frohman is a difficult person to photograph. He believes in publicity, but not for himself. The best any camera artist can expect to do is to catch the genial manager off his guard and take a snapshot of him. Here he is, snapped aboard ship. The complacency with which he passed through the ordeal indicates that he is not worrying over what the next season will bring forth, for he surely looks pleasant.

GROVES.—The Ricordi house has just published a new song by H. T. Burleigh to a poem, "The Hour Glass," written by Mr. Alexander Groves, who is rapidly forging to the front as a clever lyricist. We recall with interest a variety of clever topical verses of Mr. Groves in the Times, but recently he seems to be writing successfully for some of the better composers. "The Hour Glass" is particularly sound, with its opening stanza:

I watch the sands go flitting through;
Each grain I liken unto you.
They pass and pass before my eyes—
I look and dream of Paradise.

A good lyric is more than half the charm of a good song, and Mr. Groves is particularly happy in writing graceful, singable verse. He has written a number of lyrics for musical attractions.

HAUERBACH.—Mr. Otto Hauerbach is often heard but little seen. His fame rests largely on "Madame Sherry" and "Three Twins," of which he is lyricist and librettist; but he also wrote "The Firefly," "High Jinks," and "The Girl of My Dreams." How he does it is a marvel. Usually but little of an original book survives of a musical comedy after the stage-manager, the comedians, the conductor, the prima donna, the manager, and the office stenographer get through with it, to say nothing of the

chorus. Mr. Hauerbach was born in Salt Lake, and got a B. A. at Knox College. Afterward he studied at Columbia, and was a Professor of English at Whitman College, Washington. Before he launched out as a librettist he acted as an advertising man, and was employed as a writer on one of the New York papers. He found his real metier at last in the musical comedy field.

HOBART.—George V. Hobart has just put into the hands of his publishers, G. W. Dillingham Company, the completed MS. of a new humorous collection of short stories entitled "You Should Worry." Mr. Hobart is the author of "Boobs" and of the well-known "John Henry" books.

KREMER.—Theodore Kremer, the playwright, sends THE MIRROR a picture postal of the recently assassinated Archduke Francis Ferdinand and his wife and children with the comment: "Both were great patrons and friends of actors and artists generally." Mr. Kremer writes: "After roaming about two years over Europe I cannot praise THE MIRROR too highly for the able 'leader' entitled, 'Honor the Players,' describing Mr. Cyril Maude's at home in London. All hail to my old friend, Wilton Lackaye, and thanks to the venerable Georgetown University. Although a temporary roamer, I remain a constant and loyal reader of THE MIRROR."

MANDEL.—Frank Mandel, the author of "Trifling With To-Morrow," has just returned from Frisco, where his new play appears to have caught on. It is now in its second big week. Charles Richman, Charles Cherry, Gladys Hanson, Rose Coghlan, and George Stuart Christie are among the principals in the company, and negotiations have been made through the Sanger and Jordan Agency by Gottlieb and Marx, who purchased this piece, for its production in New York in October.

OPP.—William Faversham has sent word from Lucerne, Switzerland, that his wife (Julie Opp) had entirely recovered from her illness, and been pronounced well by Sir Felix Semon and two Vienna specialists. She has been taking the cure at Arosa all Spring and Summer. Mr. Faversham has accordingly canceled the reservations for his wife and family at Lake Placid, and will sail for home on the Olympic, July 25. Immediately upon their arrival both will plunge into the details of their extensive plans for important productions, the first of which will be "The Hawk," an adaptation of the Parisian success, "L'Epervier," produced at the Theatre Renaissance.

STRAND.—The August issue of the Strand contains an interesting series of "Queer First Night Incidents," an illustrated symposium told by Mr. W. E. McCann, dramatic critic of the Baltimore News, Mr. Channing Pollock, Mr. Elmer K. Rupp, of the Pittsburgh Press, Mr. Burns Mantle, of the Evening Mail, Mr. Tom Wallace, of the Louisville Courier-Journal, and Mrs. Louis F. Brand, of the Milwaukee Sentinel. A number of English critics will be heard from next.

"The Silver King" was recently played in London before the King and Queen at His Majesty's Theater in aid of King George's Pension Fund for Actors and Actresses. The play also had a great run in this country. It will soon be published in novelized form by the G. W. Dillingham Company. It is a far cry from the night of Thursday, Nov. 16, 1882, when "The Silver King" first electrified the audience of the Princess Theater in Oxford Street, to its present day publication in book form. It will be shown shortly in moving pictures throughout the United States.

DOLLAR CRITICISM

(Continued from page 3.)

naturally cannot be expected to have an opinion of his own that is not unbiased?

No one can presume to tell the owner how he should conduct his newspapers, but managers who object to the sandbagging methods of advertising agents certainly can show their resentment by walking on the other side of the street when a highwayman approaches.

I have often wondered what would happen if each of New York's forty-odd theaters should take a quarter-page ad in the Sunday Mirror, and if each should be treated simultaneously in the same issue to a course of Hammer's puffs, Marvel's caricatures, Dr. Barkman's ravings, Amy Pemberton's pleasanties, and Bluster's brainstorms. There would be ten full pages of ads and at least thirty full pages of press matter that would make the brain of the average reader stagger and slimmer.

And buried away beneath this avalanche of useless piffle, hidden in some obscure corner beneath one of the ads, perhaps we could find Jenkins's caustic review of one of the new shows. What odds am I offered on the proposition that ninety-nine per cent. of the readers will skip the senseless drivel and read only the criticism of Jenkins?

What odds? Why, write your own ticket.

WILL A. PAGE.

POPULAR MANAGERS

Mr. J. H. Gray for six years was contracting agent for Lee's London Circus and Walter Main's shows, and who has had, all told, upward of thirty-five years' experience in amusement enterprises. It is natural that his fund of anecdotes of the early circus days should be most entertaining.

Manager Gray has been manager of Loomer Opera House for twenty-four years, and has been in the theatrical business for forty years. Thirty years ago he was agent for John Murray in "Rip Van Winkle."

For many years Mr. Gray has also done the bill posting in and about Willimantic, as this work is of a nature to easily fit in with the managing of a local playhouse. Long experience and wide acquaintance in the profession enable him to judge pretty accurately



J. H. GRAY,
Manager Loomer Opera House, Willimantic, Conn.

the public taste, and his aim is to secure the very best attractions.

For continuous service Manager Gray can justly claim to be one of the oldest managers in the business, and one of the earliest readers of THE DRAMATIC MIRROR.

Mr. Gray is a member of the Knights of Pythias and the Elks.

A TEUTONIC CELT

After hearing Enima Carus singing an Irish song, and watching the characteristic twists she uses in illustrating every point and turn with true Hibernian dash, one might be justified in thinking that the vanderbilt star, who headlines the bill at B. F. Keith's Theater for the coming week, is a native of either County Clare or the City of Cork. This, however, is not the case. Miss Carus is a native of Berlin, Germany, and speaks German off the stage as well as she brings Irish brogue into use in her songs. In all her stage work, which extends over numerous phases of musical comedy, vanderbilt, and dramatics, Miss Carus has never been able to properly portray the usual German dialect, but has scored her greatest in Irish and colored songs and dialogues.

"My first regular engagement when I was less than fifteen years of age, brought me into contact with an Irishman who had a brogue of wonderful dimensions," says Miss Carus. "His brogue was so rich that during the three months I was employed by him, I learned to ape him perfectly, and in later years the girlish pranks came in very handy. I learned the negro dialect from a Kentucky colored man, known only to posterity as 'Frog Eyes.' This dusky person also taught me to do the todolo dancing step and cakewalk. But I have never been able to get a German swing to my dialect, even if I was brought up in a German family, of pure German blood, and in the middle of a German settlement, where many of the inhabitants were in the rudimentary stages of learning English, a new language to them."—Philadelphia Telegraph.

"Potash and Perlmutter" has had upward of one hundred performances in London.

Mr. ARTHUR PLATTAIN has been invited by Sir Herbert Tree to play Professor Higgins in "Pygmalion" during Sir Herbert's absence on holiday.

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RETURNING PROSPERITY

Reports coming in to THE MIRROR from various points throughout the West indicate that a vigorous revival of interest in theatrical entertainments may be anticipated with reasonable confidence.

Down to the present these encouraging prospects prevail more particularly in the region extending from the Mississippi Valley to the Rocky Mountains, but there is reason to believe that a restored feeling of confidence is rapidly extending toward the Pacific Coast and will soon manifest itself through the South and extend Eastward.

As one correspondent writes, after an interview with a prominent banker on the Coast, there is plenty of money among the people, but a tendency to withhold it from circulation, while reports directly from Kansas City and that section represent a greater activity in amusement affairs than has been known in several years.

Another correspondent from the Middle West writes that the theatrical business is brisk, but that the one-night stands are practically without attractions. A report like this is significant in mid-summer, and augurs well for the next season.

All signs point to a prosperous theatrical season, compared with a series of bad years, and unless all indications fail in the face of unusually sound conditions, the play fraternity will have no good cause for complaint when the season's work is taken up.

The causes operating to establish a warrantable feeling of optimism are fundamentally the rapid adjustment of commercial conditions all over the

country to the new banking act and railroad and financial legislation, and last, but not least, the tariff.

Apprehension is giving way to a normal feeling of security and confidence. But the immediate causes of the prevailing hopeful outlook for theatrical prosperity are the record wheat and other crops throughout the West.

THE MIRROR looks forward with a more sanguine feeling to next season than it has cared to express in some years past.

ALAS, POOR MANAGER!

We hear of a strong likelihood that a concerted attack on the strong boxes of the leading New York theatrical producers will be made this season by a number of local daily papers. Some of these have long been looking askance at one of their rival evening contemporaries, which has been selling "space" to producers of plays and lending first aid to the injured at \$1,000 a page, with more or less benefit to the producer and fabulous profit to itself. The way in which the thing is worked is interestingly described by a veteran press agent in an article, headed "Dollar Criticism," elsewhere in this issue.

A number of evening papers which have not shared in the extra advertising patronage within the gift of a manager who is anxious to have his play record a success, and is willing to pay the price, will make a determined canvass along the same lines this Fall and Winter as their rival. To this end they will print nothing about an attraction unless the matter is paid for, and the ubiquitous and ingenious press agent will knock in vain for entrance to their inhospitable sanctums.

Of course, the average manager will fall a victim to the new policy of extortion and increase his expenses thousands per week in order to have the good-will of the local papers. A number of managers are concerned only about New York, and the verdict of the Great White Way, unmindful of the ninety-odd million people outside of the boundaries of Manhattan, a large percentage of whom are patrons of the playhouse.

Among these the New York evening papers have no circulation to speak of. In truth, the so-called "New York verdict" has long ago lost its charm, anyhow, and the only benefit a manager

can possibly derive from buying up any local paper is to influence out-of-town "buyers" and temporary sojourners in our midst. New Yorkers generally are too well acquainted with the way these things are done to be hoodwinked.

The usual method is to employ practically every department of the paper to boom the play which has been selected to be boosted into popularity. A manager stipulates to pay \$1,000 per page to enlist this support. According to the price paid he purchases a page of publicity for his play, written by a "feature writer," oftentimes a woman; some notable contributor of philosophical topics in other walks of life—possibly a divine, who dwells on the moral uplift of the play—and finally an editorial from the pen of the leading political thunderer. Sandwiched in between he gets the services of a well-known cartoonist and another luminary or two on the regular staff of the paper.

Because this scheme has worked successfully in isolated instances is no assurance that it will work equally well when other papers line up before the trough. The price per page will have to come down considerably or there will be increased proceedings in bankruptcy. Aside from which, the general public will soon learn to estimate this dollar criticism at its just value. That the papers concerned in the deal will lose caste is also palpable.

The public will ask how a paper can successfully carry water on both shoulders. It owes its readers an impartial criticism of a play, but its profits lie in the direction of booming a worthless article.

The worst sufferers will be the brilliant men employed as press agents. Many will find their vocations gone as the result of this policy, or they will be obliged to go out on the road and "head" attractions after these have completed their New York engagements.

The only (to them) compensating feature will be the ultimate elimination of the critics, as their duties will eventually be usurped by the cartoonists, lady feature writers, and advertising solicitors.

But the public will not long retain its faith in a paper that pursues a divided policy with regard to a new production and holds its own self-respect as a purchasable commodity.

PERCY PLUNKETT CHANGES NAME

DEAR MIRROR: You have not had a line from me for some time. Since I last saw you I have been posing for the Biograph Film Company. But have decided to go back to my first "love," the stage, and will be known as Hiram Jones, Esq., Greenville, Vt., and will confine myself to rural stories, recitations, and rural sketches. I have had quite a spell of illness, but am improving each day. Was unable to send you any letters from Edgartown, Martha's Vineyard, Mass., this Summer, for the simple reason that I have not been there. My boat has been out of commission, and they say the "swindlers" are very plentiful now. Not an actor on the Vineyard this Summer. How do they stand it! I got THE MIRROR each week, and after I have read it I send it to that old retired actor, Sid Hicks, who has a little bungalow on the downs, three miles from Edgartown. He and his good wife, formerly known as Minnie Florence, with whom I acted when a young man, are still a pretty lively old couple.

Yours,

HIRAM JONES, Esq. (Percy Plunkett).

Orrin Johnson, who is touring France by automobile, has been engaged by Arthur Hammerstein to play one of the important parts in "The Trap," the new play by Richard Harding Davis and Jules Eckert Goodman. Tully Marshall and Charles Richman have already been engaged for this play.

EDITOR'S LETTER BOX

(Correspondents asking for private addresses of players will be ignored. Their professional addresses can be found by looking up the company with which they are engaged under "Dates Ahead." Letters addressed to players, whose addresses are not known to the writers, will be advertised in THE MIRROR's letter-list or forwarded to their private addresses if on file in THE MIRROR's office. No questions answered by mail.)

KANAKA.—Our advice is decidedly Don't. Russell B., New York.—Several reliable play agents carry cards in THE MIRROR.

Miriam, Philadelphia.—Emmy Wehlen was born in Germany.

JUNA, Detroit.—Consult THE MIRROR advertising columns for the information you seek.

Poetry S. Brown, Washington.—The party is not reliable. He has a shady reputation in dealing with authors.

C. B. B., Detroit.—Corliss Giles was leading man of the Davis Players at the Duquesne Theater, Pittsburgh, prior to his joining the Bonstelle Stock company.

F. C. A., Ansonia, Conn.—Miss Louise Mink is playing at present with the Royster-Dudley Musical Comedy company at the Cape Theater, Cape Cottage, Portland, Me.

Franz W. B., Brunswick, Me.—THE MIRROR has at different times published articles relating to the Little theaters in New York, Boston, Philadelphia, and also on the Northampton Municipal Theater, but hardly any of the copies can now be obtained.

Susannah.—Miss Ina Claire was born in Washington, D. C., about twenty-two years ago. Her real name is Ina Claire Fagan, and her family came from Topeka, Kan., to Washington, where Joseph Fagan, her father, was employed in the War Department. He was one of the victims of the Ford Theater collapse. Prior to her success on Broadway in "The Quaker Girl," she was a feature in vaudeville, giving imitations. She is now very successful in London, where she is appearing with Sam Bernard in "The Belle of Bond Street."

Irvingston, Chicago.—Ruth Chatterton is twenty years old. She is unmarried. She has been on the stage four years. She served an apprenticeship with the Columbia Theater Stock company in Washington. The role of Polly in "Merely Mary Ann" was offered to her, and she was so successful that she remained for eighteen weeks. In the Winter of 1910-11 she played in a stock company at Milwaukee and in the Summer of that year played with a Worcester stock organization. Then followed a small role in "Miss Patry," an appearance as Iselde Brand in "The Great Name" with Henry Kolker, and early in 1912 the leading role with Henry Miller in "The Rainbow." (2) Do not know whether her picture has appeared recently in magazines. (3) Messrs. Guy Standing and Frederick Truesdell have never appeared in motion pictures.

A. D. O., Toronto.—William Riley Hatch is an American actor whose stage career goes back twenty-eight years. He was the late William J. Florence's last leading man. He was associated with E. J. Henley in his repertoire and was a member of Augustin Daly's company. Mr. Hatch began in drama, was diverted into musical comedy for a while, returned to drama, and is now in motion pictures. His first experience on the singing stage was as the Highland Spider in the original production of "The Burgomaster." He played Jefferson Budd in "The Sultan of Sulu," and Admiral Lihung in "A Chinese Honeymoon." Of later years he was a member of William Gillette's company, playing character roles in the Gillette repertoire. He went to London with "The Squaw Man," being associated with Lewis Waller and George Fawcett in that production. His most notable recent appearance was as Captain Williams in "Paid in Full."

GOSSIP

Anne Hollinger has returned to New York after fourteen months' traveling abroad. She intends returning to the stage this Fall.

Nellie Furlong has just closed a season of sixty-eight weeks with "The Maid and the Minister" company, and is spending her vacation in Wisconsin and at her home, 4541 Colfax Avenue, South, Minneapolis.

Ethel Amorita Kelly, playing one of the principal roles in "The Passing Show of 1914," at the Winter Garden, has made the announcement of her marriage to a prominent man of Chicago.

BERNHARDT TO QUIT?

Report That the Divine Sarah Will Never Act Again

Reports from London and other Continental centers throw considerable doubt upon the question whether Sarah Bernhardt will ever act again.

Evidently those interested in her proposed tour of farewell performances through the United States and other countries are anxious to suppress the truth about the condition of the distinguished actress, and very little reliable information can be obtained from Madame Bernhardt's immediate friends and companions. But reports based on what is considered reliable information derived from a source close to the actress agree that it is doubtful whether she will ever be able to act again.

The news was cabled over some time ago that she had twisted her knee and that she had been obliged to take to her bed while undergoing special treatment. Her indisposition was regarded as of a temporary character and her injury far from serious. It is now said that she improved considerably at Bax, but that her knee gave out completely while at Nantes on her way to her summer home at Belle Isle. Her injury is now considered more serious than anticipated, and that it will be practically impossible for her to undertake another tour, if indeed she will be able ever again to step upon the stage.

All indications point to the conclusion that the famous actress will be compelled to go into permanent retirement. This is strengthened by the statement that her condition is not the result of an accident, but a physical breakdown.

NEW CANDLER THEATER

Hamisem Motion Picture House to Open in September with "It Pays to Advertise"

In contrast to the tendency of a good many playhouses at which regular theatrical performances have been presented to go in for the presentation of motion pictures, the handsome Candler Theater on Forty-second Street, opposite the Republic and adjoining the New Amsterdam Theater, which was intended for a feature motion picture house, will turn its back on screen features and become the home of regular theatrical productions.

The new policy under Messrs. Cohan and Harris will go into effect in September. The inaugural attraction will be "It Pays to Advertise," a comedy by Roy Cooper, Meguire and Walter Hackett, and only high-class attractions will follow thereafter. The players engaged for the production will include Mr. John Cope, who for the past eight years has been a member of David Belasco's various companies. Others are Grant Mitchell, Will Deming, Ruth Shepley, Louise Drew, Sydney Seaward, Vivian Rogers, George Schaeffer, and Robert Harvey.

The Candler is regarded one of the handsomest playhouses in New York.

GEORGE WILL DO IT

Actor-Playwright-Manager Cohan Will Write and Produce "Reveries"

George M. Cohan is going to surprise his legion of admirers by engaging in an entirely new branch of playwriting, which, according to the news emanating from the Cohan and Harris offices, is an announcement rich with brilliant promise. Others have been doing it, but nobody so far has said: "Let George do it." So George is going to do it, and do it in his own inimitable style.

Beginning next summer at the Astor Theater, Mr. Cohan will annually contribute a revue in the nature of satire on political, social and current events, with reviews of the successful plays of the preceding year; in fact, the high spots of all that was worth while during the preceding season.

Mr. Cohan, already acknowledged the master workman in the construction of comedy, farce, melodrama and musical comedy, will, in this departure, find a field that should be particularly fruitful. All revues so far have depended for their appeal on girls, and what Mr. Cohan is going to do is to attempt to make the material itself good and not depend on mere matter; in other words, to do on the stage what a clever cartoonist might do in a series of sketches on prevailing conditions. Mr. Cohan will aim to succeed rather by the humor of his travesties than by the glitter of ornamentation.

PERCY HELTON PROVES A HERO

Percy Helton, the boy actor, proved himself a hero Sunday afternoon, July 12. The little three-year-old daughter of Mrs. I. W. Little, occupying a bungalow at Congers-on-Hudson, a summer camp, fell off a landing into the water. Percy and a party of friends were in bathing, and hearing an outcry from the bungalow, he took a running dive for the spot where he saw the child disappear. Luckily he found her at the first try and brought her ashore, where the child was quickly revived.

GOSSIP EN ROUTE

Plenty of Money Out West, But People Afraid to Let Go

(Special Correspondence.)

PORTLAND, ORE., July 18.—The Coast in general is very quiet this year. I've heard Californians say that they never saw money so tight as it has been this summer. Perhaps the dull before exposition year. Tourist travel is light this summer. Portland is so quiet that "Safety First" would be a joke up here. And yet a banker said that he had never known conditions to be quite so good. People seem to have the money, but they hang on to it. The banker said that collections had never been so good, everybody with the money ready to pay up. No probably our friend Wilson was right when he said it was a "psychological depression."

Moving about the country, a man generally gives the attractions in the house at least the "once over," as I've been getting acquainted with some "feature films," for they seem to be our only running make-up in this country. It's impressive to see that some of them play to a profit of \$2,000 a week without any trouble. They get, say 50 per cent. of the business for the first \$2,000 worth of business, and say 60 per cent. of all business over that. Then with shows in the afternoon and evening, the gross may be \$4,000, which makes the share of the film \$1,000, plus \$1,200, or \$2,200. Expenses don't run over \$300, so there is a nice profit, considering the small chance there is of losing money. Very often nowadays the house has to furnish even the operator.

MISS CREWS WITH BELASCO

A New Stage in the Romance of an Ambitious Young Actress

David Belasco has placed Laura Hope Crews under contract for an important role in a new production which he will make immediately after "The Vanishing Bride" has been launched. Miss Crews's last New York appearance was as Rosalind in "As You Like It," in which John Drew appeared for a short season at the Empire Theater last year.

There is something of fate in this conjunction. Years ago Miss Crews and Miss Frances Starr were members of the same stock company. They were very sisterly and chummy. As they had only one pair of white gloves between them, they used to divide them if they had to be on the scene together, or one would monopolize the pair while the other was off the stage. Then fortune smiled on Miss Starr, while Miss Crews was left a forlorn little actress, glad to get almost any kind of engagement. But by agreeing the Crews genius cut out a path for itself. From the time she became Henry Miller's leading woman she began to soar. From Mr. Miller to John Drew was but a step. And now to Belasco, who shaped the destiny of her former chum, Miss Starr.

NEW STANDARD THEATER

Corner Broadway and Ninetieth, to Open Sept. 5 with "Peg o' My Heart"

Most important of John Cort's activities for the coming season will be the opening of another theater in New York. The success of the Cort Theater in West Forty-eighth Street prompted the manager to promote the building of another playhouse, the Standard, on Broadway at Ninetieth Street. This theater will be utilized as a combination house, playing first-class attractions at popular prices following their runs in downtown theaters. The seating capacity of the Standard will be approximately 1,000. The attraction now scheduled to open the house on Sept. 5 is Laurette Taylor and her original company in "Peg o' My Heart." This will be followed by "The Marriage Game," one of Mr. Cort's own attractions, with Olive Tell, an American actress who has won success abroad, in the role of Mrs. Oliver. The following week McIntyre and Heath and their great dancing chorus in Mr. Cort's revival of "The Ham Tree" will be the attraction, after which will come a series of successful Broadway musical comedies and dramas. Mr. Cort will not make any new productions early in the season.

"THE JUDGE'S ROBE"

Eugene Brieux's celebrated play, "La Robe Rouge," will be produced by Messrs. Klaw and Brierley next season under the title of "The Judge's Robe." The play antedates Brieux's topical plays and deals with the unjust administration of the law. It was produced in this country Nov. 14, 1904, at the Lyric Theater, by Madame Rejane and her French company. Prior to this it was seen at the Irving Place Theater in May, 1902, with Madame Odillon, the German Rejane, in the principal role. The theme is expressed by one of the characters who says, "Justice is free, but it costs a lot to get it."

SUIT AGAINST WARFIELD DISMISSED

An action brought against David Warfield by Patrick Hickey, a mechanic, who sought to recover \$5,000 for damages alleged to have been received when he was run down by Mr. Warfield's automobile, was dismissed by Justice Blackman in the Supreme Court in Brooklyn on July 14.

ON THE RIALTO

Della Clarke, who starred in "The White Squaw" and "Introduce Me," went into a drug store in Kinsman, Fla., last winter and asked the druggist, "Have you 'Mary Garden' in small bottles?" "No," he replied, "But I have 'Carter's.'"

"It's an ill wind—" As a result of the temperamental clash last May between Arthur Hammerstein and Emma Trentini, Edith Thayer is now the pet star of that manager, and, accordingly, she will be the scintillating figure in a new Victor Herbert comic opera calculated to display her pure, flexible coloratura soprano voice to the best advantage.

Arrangements to this effect have just been concluded, following Mr. Herbert's return from Europe, where he has been on a successful quest of health. Otto Hauerbach will write the book and lyrics of the new piece, which will be produced in 1915.

British royalty is reading "Potash and Perlmutter." A copy of the book was ordered for the library of Buckingham Palace, following a surprise visit paid by the Prince of Wales to the Queen's Theater, where the play is being produced. The report from London further states that the young Prince had no trouble in catching the American slang, and that he roared with laughter throughout the play.

Among the players Mr. Fisher has engaged for "The Debutante" and "What Happened at 22," who are away from the city for their vacations, is Hazel Dawn, who has gone abroad and is now on the Continent; Alan Hudie is in Manchester, Eng.; Will West in London; Joseph Hinton, the musical director, in Brighton, Eng.; Joe Barnett in Los Angeles, and Maude Odell on an island near Beaufort, S. C. Of the "What Happened at 22" company, Frank Kemble Cooper is in London, Malcolm Duncan in Colorado Springs, and Carroll McCormack in San Francisco.

A rude awakening befell one of the watchmen at the Winter Garden, named John Walsh, during a recent matinee performance. Walsh was standing on the sidewalk outside the stage entrance, licking the sunshine and smoking his pipe, when all at once he dropped to the pavement almost unconscious, having been hit with a heavy metal box. Bystanders and stage hands from the Winter Garden brought him to, and then began investigating the cause of the accident.

Just as they were examining the heavy metal box, a woman shrieked from one of the dressing rooms upstairs, facing the Seventh Avenue side: "Where are my jewels? Please get my jewels!" "Oh, there it is; you have the case!" and on looking up, the stage hands beheld Miss Joan Collins leaning out of her dressing room window, shouting for the recovery of her lost treasures.

The metal box contained the prima donna's jewelry, and in making up she had inadvertently pushed it from the window sill, where it was repeating. It fell to the street, hitting Walsh a good crack on the head. The jewels were uninjured, but it was necessary to take a stitch or two in Mr. Walsh's head before he could continue his "watchful and waiting" policy.

From London we hear of a tempest in a teapot which does not indicate a deep-seated sisterly relationship between Miss Ina Claire and Miss Elsie Janis, who are at present dividing interest in the British capital. While Miss Janis is scoring a triumph at the Palace, Miss Claire, with Sam Bernard in "The Belle of Bond Street," similarly interests with imitations, singing and dancing at intervals. Miss Claire's popularity was established a year ago when she went from America to be the leading woman in "The Girl from Utah." Miss Janis has had a mild temperamental regret for Miss Claire's invasion of her rights as a mimic.

The other evening Miss Janis, her mother and a journalist were supping modestly in the Savoy in London, when, preceded by a polite commotion, Miss Claire entered, chaperoned maternally and with five young men, one of whom bore a great vase of roses.

After the party had been seated, Miss



F. Brunst, N. Y.
ELMER GRANDIN.
As Nobody in "Everywoman."

The above pictures Mr. Elmer Grandin in the striking character of Nobody in "Everywoman." Mr. Grandin played the role last season from Coast to Coast for thirty-five weeks with splendid success and with pleasure and delight to the public and critics and satisfaction to the management. Colonel H. W. Savage was so gratified that he presented Mr. Grandin with a very flattering contract for the coming season. Mr. Grandin is now at his beautiful country home, "Deedone," Patchogue, L. I., for the summer, and will open his season with "Everywoman" about Aug. 15.

Claire, recognizing Miss Janis, decided to do the honors appropriate from one American prima donna to another. She arose, divided her flowers into equal parts, commanded one of the young men to follow her with the bouquet, and proceeded to Miss Janis's table.

There with a word or two she left the company. Whereupon Miss Janis, her eyes flaming with resentment, arose, too, and began to speak. Her remarks were brief, polite, and in an undertone, but they were audible to Miss Claire, who, tears streaming, fled back to her mother. Miss Janis did not send the flowers back, but they were still on the table when a while later she left the Savoy.

FRIARS HAVE OUTING

Over two hundred members of the Elysian Club went to Glenwood-on-the-Sound on July 16 on their annual outing and barbecue. Though the heat was oppressive, it did not dampen the members from indulging in all kinds of outdoor sports, from walking a graced pole to ball games and swimming contests. The ball game between the sides of George M. Cohan and William Cullen was won by the Colliers by 10 to 2. Hugh McIntosh, the Australian theatrical amateur, romped away with the fat man's race. He also was an easy victor of the swimming race. Louis Nivens won the fifty-yard dash, Francis M. Hope won the graced pole contest, John Hyams won the golf contest, and Buster Collier captured first prize in the egg and ladle race. Joe Humphreys acted as announcer. A barbecue followed the sports.

GABY DESLYS NEARLY DROWNED

Paris, July 18.—Gaby Deslys, Harry Potter, her dancing partner, Max Linder, a Paris motion picture star, and four others were nearly drowned yesterday when a landing stage at Varennes-St. Hilaire, where M. Linder has a villa, collapsed as they were about to enter a boat. The party had been celebrating the 14th of July as the guests of M. Linder, and were crossing to watch the fireworks on the opposite bank of the Seine when the accident occurred. All were quickly rescued.

CENTURY OPERA COMPANY

The Century Opera Company has made an arrangement by which two additional operas of Wolf-Ferrari, "The Curious Woman" and "The Love Doctor," will be added to its repertory. The Messrs. Abner have also engaged a new Welsh tenor, Mr. Hardy Williamson, to sing second roles to Messrs. Bergmann, Harrold, and Kingdon. A new soprano has been engaged in the person of Miss Bettina Freeman.

FIGHT OVER PLAYS

Alleged Similarity of "Apartment 12-K" and "Twin Beds" Starts Row with Managers, Actors and Authors

When ancient Cadmus sowed a crop of fighting men with his dragon's teeth, his rumour had nothing on the fight that has been started by the report that "Apartment 12-K," which was produced, according to original announcements, by William A. Brady on Monday night at Maxine Elliott's Theater, is suspiciously like Margaret Mayo's dramatization of "Twin Beds," which was produced out of town last season, and will be presented by William Harris, Jr., at the Fulton Theater early in August. To protect her rights, Margaret Mayo has returned from London, where she was staying with her husband, Edgar Selwyn, while staging one of her plays in the British Metropolis. This was, it is said, part of the preparation of William Harris, Jr., who owns the rights to "Twin Beds," to take drastic action against the producers of "Apartment 12-K," immediately after its presentation on Monday night.

According to a representative of Mr. Harris, notice has been served upon all of the actors appearing in "Apartment 12-K," warning them that, under the law, anyone taking part in a pirated play is equally guilty, as accessory, with the producer of the play. Also, it was said, notice had been sent to the Actors' Equity Association, through Francis Wilson, its president, that Mr. Harris would probably take steps against all concerned in the production, but that he desired that the actors be protected as far as possible. At the same time, the representative continued, Edward Salisbury Field, author of the novel from which Miss Mayo made her dramatization, notified the Authors' League of America, of which he is a member, that he desired aid from its legal department in protecting his rights, and Arthur Train, attorney for the League, has taken the matter up.

An odd feature of the situation is that

while "Apartment 12-K" was said in the preliminary announcements to be an adaptation of William A. Brady, Ltd., it was denied at the Brady offices that Mr. Brady Messrs. Shubert are the producers. The author of the play is Lawrence Hising, a young newspaper man of San Francisco, whose other piece, a comedy in one act entitled "It Can Be Done," was successfully presented last season at the Princess Theater by Comstock and Gent, and subsequently in London. Mr. Hising emphatically denies that he took the idea of his play from Mr. Field's novel or from Miss Mayo's play. He has in his possession a French farce, published some years ago, which contains one of the situations in which the two plays in question are said to closely resemble each other, just to show that Mr. Field's book has not a monopoly of the idea. Mr. Hising said that his play was not taken from this farce, which he only came across lately.

Mr. Field's novel, "Twin Beds," was published somewhat over a year ago. The dramatic rights were obtained by William Harris, Jr., through Sanger and Jordan, the play brokers, and Margaret Mayo was engaged to make the stage version. On May 4 the play was produced in Pittsburgh, then moved to Chicago, where, after four weeks, it was temporarily withdrawn on account of the humid weather.

By cable on Saturday, William A. Brady requested the Shubert Theatrical Company that he be relieved of all participation in the production of "Apartment 12-K," as he and Miss Mayo are close friends. It was he who produced her first success, "Baby Mine." The presentation is therefore assumed wholly by the Shubert Theatrical Company.

Completed quite a feat by placing three sets of notices when an outing, which she had arranged for poor Hungarian children, was postponed as many times.

A publicity man of our acquaintance happened to turn his swivel chair about the other day, and across the back of it, inscribed in gold letters, we found this wonderfully appropriate motto for his profession: "Was kann ich ihnen erlauben, dass keine Lüge ist?" Which, translated, means, "What can I tell you that is no lie?"

STAGE NOTES

John Elliott has been engaged for the juvenile part in "Help Wanted," next season. He followed Charles Huggins in the Chicago company.

Mr. and Mrs. Vernon Castle sailed on July 18 for Europe to fill dancing contracts at Deauville and the Café de Paris in Paris during August.

It is said that Cyril Maude has made arrangements to present "Grumpy" in Paris within the next year. The piece will be played in French, with French players in Mr. Maude's supporting company. Mr. Maude appearing in the title role.

Nancy Price and Lyn Harding gave the use of the Criterion Theater, London, for the matinee held for the benefit of the widow of the late W. T. Powell, of the *Pall Mall Gazette* and *Observer*, when Frederick Fenn's four-act play, "A Working Man," was presented for the first time.

Frank Oakes Rose left for St. Louis last Friday to produce the new *Pain* fireworks spectacle, "Panama," in that city. He is making preparations for the production of "The Siege of Vera Cruz," which will shortly be seen at Chicago, St. Paul, and Minneapolis.

Before the Christmas holidays Selwyn and Company will present Miss Margaret Illington in Henry Arthur Jones's new play in New York. Her husband, Mr. Bowes, recently purchased for Miss Illington a farm of fifty-five acres near Ossining, N. Y., where they will make their home, and motor in their new 60 horse-power Fiat car between there and New York city.

For the Western company which is to play "A Pair of Sixes" on the Pacific Coast, and for which Paul Nicholson and Miss Norton have already been engaged for two of the principal roles, Harry H. Frasee has selected Oscar Pigman for the part of Vanderholt, the lawyer, which is now being played by Fritz Williams in the Long Acre Theater company.

George Relph, who created the part of Joseph in Mr. Herbert Tree's London production of "Joseph and His Brethren," has been engaged by George C. Tyler for an important role in the forthcoming production of Edward Sheldon's "The Garden of Paradise." Mr. Relph won distinction as the black sword man in "Kismet," and later assumed the leading part in "The Yellow Jacket."

La Roy Clemens, the actor-playwright and author of "The Game," "The Framing," etc., is a guest of Mr. and Mrs. Carl Eckstrom at their summer home, Meadow Wood Farm, Seymour, Conn. Mr. Clemens and Marian Brooks Frothingham (Mrs. Eckstrom) are collaborating on a new comedy in three acts. Mr. Clemens recently finished a one-act play which will soon be produced by Arthur Ayilworth.

"The Mirror" in New Quarters

Early in August THE DRAMATIC MIRROR will remove its business and editorial offices to 1495 Broadway, adjoining the Hotel Astor, better known as the Putnam Building. The new offices will take up the spacious and well-lighted Southwest corner of the second floor, overlooking Broadway on one side and Forty-fourth Street on the other.

NEW GERMAN PLAYERS

Director Christians Engage New Actors and Plays for Irving Place

Several new members will appear with the Irving Place company next season. Director Rudolf Christians, who has been abroad since the season closed, reports from Berlin that he is bringing over several novelties. These include a German version of "The Faun," by Knoblauch, as well as a new comedy by Hermann Bahr, author of "The Concert," entitled "Children."

Director Christians also will bring over a number of new players, but Mr. Otto Stoeckel, who has been the popular leading man of the company for two years, will be among the missing. The new engagements are Richard Fels, of the Grand Ducal National Theater, of Mannheim, for heroic parts and associate stage director; Paul Schütz, of the Hamburg Municipal Theater, for juvenile roles; Willi Remanow, of the Theater Royal, Hanover, for juvenile character parts; Miss Toni Holderberg, of the Hilbert Theater, for leads; Aranka Eden, of the Theater Royal at Wiesbaden, second leads; Ingeborg Hold, of the Municipal Theater at Frankfurt-on-the-Main, for ingenue roles; Acta Lange, of the German Künstler Theater, Berlin, for heroic parts and leads, and Lotta Fradrich, of the Berlin Playhouse, for comical old women roles. Mr. Christians claims to have made a discovery in Gustav von Winterstein, whom he will bring over for leading parts. He is a graduate of the Reinhardt School and the son of the stage director of the Reinhardt German Theater.

"PEG" FIGHT OVER

Armistice Declared in Difference Between J. Hartley Manner and Oliver Morosco

The excitement started by the presentation of Peggy O'Neill in the title role of "Peg o' My Heart," in Chicago recently, has calmed down since the consultation held July 17 in Chicago between J. Hartley Manner, author of the play; Oliver Morosco, the producer, and their attorneys. Mr. Manner, who came 4,000 miles to adjust matters, appears well satisfied as to the outcome. He refuses to discuss details, but says that if Morosco is as well satisfied as he is, everything is all right. The termination of the meeting leaves Mr. Morosco in control of the producing rights to "Peg" in the United States and Canada. It is said, with the right to produce the play with as many companies as his judgment warrants sending on tour. There will be at least six companies of "Peg" on tour next season.

"APARTMENT 12-K"

Farce in Three Acts, by Lawrence Hising. Produced by the Shubert Theatrical Company at Maxine Elliott's Theater, July 20.

Mrs. Newhouse May Allison
Dr. John Newhouse Robert Oler
Mrs. Gordon H. Newhouse Helen Lowell
Bishop Edward Begley
Mr. Burgle Alan Brooks
Mrs. Derby Bishop Jean Shelby
Sergeant of Police Harry English
Patrolman George Serbin
Act I.—Bedroom of Dr. and Mrs. Newhouse at No. 605 West End Avenue, New York city. Time, 11 P.M. Act II.—The same, one minute later. Act III.—The same, one minute later.

This farce, by Lawrence Hising, awaited with considerable interest because of its alleged similarity to Margaret Mayo's dramatization of "Twin Beds," was produced Monday night in an adequate manner with an able cast. The situation revolves about the entrance of several strangers into an apartment occupied by the wife and mother of a physician who is absent on a call, among them a gentleman burglar, an intoxicated neighbor, and a number of policemen who mistake the doctor upon his return and thrust him into jail. It is full of situations of a humorous kind. A review will be published next week.

ROUCLERES TO AUSTRALIA

Harry Roucleres, wife and family will leave for Australia on the steamship Ventura in September for a tour of that country, New Zealand, and Tasmania. They expect to be absent at least one year. Before returning they will take in China and Japan. The tour is under the personal management of George F. Archer.

Edward J. Mack, who was taken ill last Friday while rehearsing the sketch, "Maggie Money," underwent a serious operation the same evening at the Audubon Sanitarium. He is now out of danger.

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TWENTY FROHMAN PLAYS

"Prodigal Husband," Mrs. Whiffen's Farewell, and Maude Adams at Greek Theater

Upon his return from abroad, July 13, Charles Frohman announced the following plays:

John Drew is to open at the Empire Sept. 7 in "The Prodigal Husband," a new comedy by Michael Morton and Dario Nicodemus, the French author. Maude Adams will again appear in "The Legend of Leonora," and when she comes to the Empire will have other Barrie plays. The University of California has invited Miss Adams to play a series of comedies at the Greek Theater during the Exposition next June. Her plan is to use four pieces illustrating the history of modern comedy in England. Edward Shelton has written "The Bridge of Sighs," in four acts, for Ethel Barrymore, which will be produced this winter. Following John Drew at the Empire will come the three-star combination, William Gillette, Blanche Bates, and Marie Doro, in a revival of "Diplomacy." After that Miss Bates will play in a new piece now being written for her by Eleanor Gates. Mr. Gillette and Miss Doro will go to London for a special engagement there. Billie Burke will resume in "Jerry" on tour, presenting in conjunction with it a new playlet by the same author.

Something must have gone awry with the plans for Otto Skinner in Galworthy's play, "The Mob," for he is announced to appear in "The Candle of Faith," by Jules Eckert Goodman. Aug. 26, Julia Sanderson, Donald Brian, and Joseph Cawthorne come to the Knickerbocker in the London musical comedy, "The Girl from Utah." After a tour in "The Doll Girl," Richard Carle and Hattie Williams will have a new farce comedy. At the end of August the Lyceum will be reopened with "The Beautiful Adventure," by De Fleure and Callavet, featuring Mrs. Thomas Whiffen, who will then make her farewell to the stage. There will be a new play by Paul Armstrong, "The Song of Songs," dramatized by Edward Sheldon from the novel by Ruderman, in which Irene Fenwick will play the leading part; Hubert Henry Davies's new play, "The Outcast," a burlesque, and four playlets by J. M. Barrie, each of the latter, "Why," "One Night," "When Kye Comes Home," and "The Bulldog Breed," to be acted within five minutes. The burlesque constitutes a full evening's bill. It will be produced here in December before the London presentation. Two Pinero plays have been secured. One of them will be given soon by Mr. George Alexander in London, and the other is still in the writing. Somerset Maugham, Henri Bernstein, Henry V. Braham, and Haddon Chambers are at work on new pieces. Bernstein's play, "The Shadow," will be given in Paris in October, with Rejane in the leading role. E. W. Hornung, author of "Raffles," has written a play from a number of his short stories called "The Crime Doctor." The play, "Driven," now running in London, will be done here before December. A farcical play called "The Love Trap," adapted by Harry B. Smith, is another scheduled for early presentation. The dramatic rights to Victoria Morton's novel, "The Whirlpool," have been secured. Other Frohman importations will be "The Rich Man," which is now running in Paris; "Faithless Bekhardt," now playing in Germany; "Ryld," a new Viennese musical piece, which will follow "The Girl from Utah," and "One Must Be Young," another musical comedy by Jean Gilbert.

NEW BELASCO PLAY

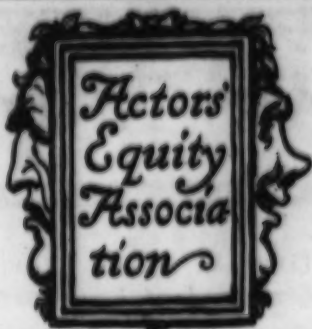
Gets "The Blue Buckle," by Lloyd Osborne, and New Comedy by James Montgomery

In addition to "The Vanishing Bride," "The Legend of the Wolf," and "What's Wrong?" David Belasco will present a play of crime and detection by Lloyd Osborne, entitled "The Blue Buckle." He will also have a piece from the pen of James Montgomery, author of "Ready Money." This piece is said to be a dramatization of a series of short stories now running in the Saturday Evening Post.

A NEW SUTRO PLAY

LONDON, July 20.—Alfred Sutro, the eminent English dramatist, whose play, "The Two Virtues," has been bought for America by Winthrop Ames, has just completed another play entitled "Freedom." It has been secured for production by Granville Barker, who will produce it at the Kingsway Theater as soon as "The Great Adventure," which is now playing there, has concluded its run.

L. Andrew Castle has been re-engaged by Howland and Clifford and will create the juvenile role in "While the City Sleeps," by Edward M. Rose, playing the Stair and Havlin Circuit.



At the last meeting of the Council, held in the association's rooms, suite 608, Longacre Building, Monday, July 13, the following members were present: Mr. Francis Wilson, presiding; Messrs. John Cope, Jefferson De Angelis, Edward Ellis, Howard Kyle, Frank Neicher, Richard A. Purdy, and Grant Stewart.

New members elected:

Annie Ashley, Charles Bachman, Frank Beamish, Margaret Brainard, Charles Brooks, Charlotte Carter, Marie Clifford, Harry D. Crosby, Jennie A. Huxley, Mina Crolius Olsson, Mrs. Julia B. Hurley, Thomas Irwin, Sidney L. Mason, Joseph Merrick, Elizabeth Patterson, Josephine D. Robinson, Isabel Sherman, Ruth Thayer, Isabelle Winlocke.

In the president's letter to members, reference was made to the fact that the men of the association at present outnumber the women. In seeking a reason for this, some observers have adopted a theory that it is because all the offices are held by men.

We think such an idea is unwarranted. True, men in the first place biased the trail, and there were upward of four hundred of them subscribed to the movement when the constitution was formally adopted and the organization established. However, women have all the constitutional rights that men have, and their membership has been and is sought with the same zeal as that of men. We had over seventy duly appointed deputies of council in that number of companies last season, and more than half of them were women. Some of them, indeed, did wonderful work for the cause. Real service for principle is not a matter of sex.

It is well, perhaps, to call attention to the fact that two women-deputies, Katherine Grey and Lorena Atwood, were on the nominating committee that unanimously agreed upon the ticket for our annual election. Furthermore, there is little to complain of regarding the proportion of candidates of recent months—women and men have been about equal. The records show that we have secured fully as much redress for our women as our men, and at this hour the cases for women that we have pending exceed those for men.

In looking over the files, the other day, it was interesting to note that while Mrs. Thomas Whiffen was the first woman elected to the association, Miss Mary Boland was the first woman to pay dues, and Katherine Grey the first to sign the members' agreement.

Interest in the enthusiastic Chicago meeting of July 16 was aroused through the personal efforts of members D. J. Terry, L. Andrew Castle, and Eugene Stockdale, who had co-operation of our deputy, Emilie Melville, and Clarence Handyside, both of the "Fog o' My Heart" company.

The Council contemplates holding a special general meeting in New York during October or November. We are persevering in the belief that ere long our representatives can satisfactorily treat with a committee of the United Theatrical Managers' Association.

Acknowledgment is made to Miss Grace Griswold for valuable help in perfecting a system by which it is meant to bring about improved conditions in dressing-rooms throughout the country.

Considering the time of year, the number of new applicants is remarkable. Council will meet July 27 and elect candidates.

Barbara McRae, Corres. Secretary. Howard Kyle, Rec. Secretary.

PLAYWRIGHTS IN STOCK

Augustin Machugh to Play Original Role in "Officer 666" with Forsberg Stock Co.

Edwin Forsberg has especially engaged Augustin Machugh, author of "Officer 666," to appear in the role of Whitney Barnes when the play is presented next week by his stock company at the Bijou Theater, Orange, N. J. This is the role that Mr. Machugh originally played when the comedy was given its first tryout in stock. "Bought and Paid For" is this week's bill at the Bijou. Mr. Forsberg specially engaged Paul Swerton for the Charles Richmond role. Mr. Swerton was seen in the role when the play went on tour.

BOURCHIER RETURNS TO GARRICK

LONDON, July 20.—After a year spent in the world of variety, Arthur Bouchier will once more take up the management of the Garrick Theater. His opening play, which will be staged early in the Fall, will be "Blue King Hal," by Louis N. Parker. Mr. Bouchier himself will play Henry VIII, while Violet Vanbrugh will appear as Catherine Parr, the King's sixth and last wife.

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The TICKER

Academy of Music Sets Performance [Record with "Damaged Goods"]

When the management of the Academy of Music Stock company selected Brien's "Damaged Goods" seven weeks ago as the final production of a successful season, little did it think that a record for consecutive performances was to be established. The season was to close after one week of the theatre play and the company was to disband, but the people of Fourteenth Street and vicinity have flocked to the popular old playhouse in such numbers that the play has been continued indefinitely.

That there is no indication of an abatement in attendance speaks volumes for the worthy production given the play. The very fact that it is presented practically upon the heels of its production with a notable cast at the Fulton Theater, shows that the play is being given a most satisfying interpretation.

Incidentally the Academy celebrated its two thousand four hundredth performance as a stock house on Saturday, July 11, thus proving that there is a place in New York for a stock company which is conducted along intelligent and progressive lines, and which is composed of players who are guided by artistic ideals in their productions.

TO PRODUCE NEW PLAYS

Alcassar Theater at "Frisen to Put On New Plays by Mrs. Fremont Older and H. C. Hickman

SAN FRANCISCO, July 30 (Special).—Within the next few weeks the Alcassar Theater Stock company, which is headed by Bessie Barriscale and Thureton Hall, will produce two new plays from the pens of local authors. The first of these is a satirical comedy, "A Woman's Place," by Mrs. Fremont Older.

The scenes of Mrs. Older's play are laid in Washington, D. C. The plot is said to be of intense interest, containing a great amount of crisp comedy situations and local color. A novel scene laid in a fashionable dancing establishment in New York, where a fashion show is in progress, is a feature of the last act. Mrs. Older wrote her long with Miss Barriscale in mind for the leading role.

The second of the plays was written by Howard C. Hickman, a member of the Alcassar players, expressly for Miss Barriscale. The name of the play is "The Girl That Sold Purple." The scenes are laid in the Carmel colony of California. The role of Miss Barriscale is said to offer unlimited opportunity for her dramatic and comedy skill. Thureton Hall will be cast in the opposite role, that of an artist. Mr. Hickman will himself appear in one of the leading roles.

BONSTELLE CO. AT DETROIT

Stock Company Direct from Buffalo Opens Engagement at Garrick Theater

DETROIT, July 30.—The brightest spot on the Detroit theatrical horizon at the present time is the Garrick Theater, where the Bonstelle Stock company opened a thirteen weeks' engagement July 15. The company has just closed a successful season at the Star Theater, Buffalo. The opening play, "The Woman," was a commendable production in every respect, the cast of characters being particularly well balanced.

The company includes, in addition to Miss Bonstelle, William Pringle, Corliss Giles, Lynn Pratt, Raymond Bloomer, Manton Marble, William Allen, Robert Adams, Vincent Bernard, Roxanne Lansing, Leonora von Ottinger, and Kathleen Connerly.

ELLY A. MARONI.

FLORENCE STONE AT MINNEAPOLIS

MINNEAPOLIS, July 31.—Florence Stone, a great favorite in this city, has returned for a special four weeks' engagement with the Bainbridge Stock company at the Shubert Theater. Miss Stone formerly headed the Ferris Stock company and built up a large following during her seasons here. "Years of Discretion" was her opening play. This was followed by "The Escape," "The Chorus Lady" and "The Spendthrift" are the other two scheduled plays, though she may remain a fifth week and give "Camille."

Dick Ferris is here also, but will not act. CARLTON W. MILLER.

FAITH AVERY CLOSES AT PITTSBURGH

PITTSBURGH, July 31.—Faith Avery, the popular ingenue of the Davis Players, ended her engagement Saturday night, July 18, after having played ninety-seven consecutive weeks. Miss Avery with her mother will take a voyage to the Bermudas.

NEW CLEVELAND STOCK

Edward Ewald and Company Open Engagement at Duchess Theater

CLEVELAND, July 30.—Edward Ewald, direct from a four-year successful engagement at the Alcazar Theater, San Francisco, opened at the head of his own company at the Duchess Theater on July 6. The opening play was "Lord and Lady Algy." Mr. Ewald intends to present during his season many of the best and most popular plays. He will be supported by a strong stock organization which includes Isabelle Randolph as leading woman.

D'ORSAY STOCK STAR

Well-Known Comedian to Open at Vancouver in "The Earl of Pawtucket"

LAWRENCE D'ORSAY has been engaged through Paul Scott's agency as stock star of the Avenue Theater Stock company in Vancouver, B. C., to open on Aug. 2. The opening play will be "The Earl of Pawtucket," which will be followed by five other plays with which Mr. D'Orsay has been identified, making his engagement six and possibly eight weeks. The figure paid is said to be \$1,000 weekly.

PREMIERE AT PORTLAND

Royster-Dudley Co. Produces "Hasty Wedding," by Bide Dudley and R. H. Bowen

PORTLAND, Me., July 18.—The Royster-Dudley company at the Cape Theater, encouraged by the success of their recent production of Richard Carle's "The Red Fox," presented for the first time on any stage Monday night, July 15, a musical comedy in two acts, "The Hasty Wedding," with book and lyrics by Bide Dudley and music by Robert Hood Bowers. A large audience witnessed the premiere. The music, of a tuneful and bright character and the book, with many good comedy situations, found immediate favor.

Among those who appeared in the new piece were Louise Mink, Marie Morgan, Alfred De Hall, James Harrod, Anita Sanchez, Ben Grinnell, William Proetta, Jr., Osborne Clemson, Edward Nainby, Ella Gardiner, Lawrence Farguhar, and Frances Barrett.

STOCK FOR RICHMOND

Lucille Lavers to Open Thirty Weeks' Engagement, Beginning Aug. 17

RICHMOND, VA., July 31.—William Waide Scott has just completed arrangements by which Lucille Lavers, supported by a strong organization, will open an engagement of thirty weeks in this city on Aug. 17. Miss Lavers recently closed a two-weeks' season at Atlanta. The initial offering will include two of the Little Theater, Philadelphia, thrillers. Miss Lavers is a great favorite in Richmond, having appeared in the Spring at the head of her own company for several years. Last Spring she inaugurated the visiting star system here, which proved immensely popular.

FAY WALLACE CLOSES AT BALTIMORE

BALTIMORE, July 31.—Miss Fay Wallace, the clever ingenue of the Poll company, closed her engagement in this city on Saturday, July 18, after a season of forty-two weeks, during which time she did not miss a single performance. She will not return to Baltimore, having received an offer to assume the leading role in Margaret Mayo's new farce, "Twin Rada," lately held by Madge Kennedy. Whether she will head the company which is to do the play in New York has not been decided, but in the event she does she will undoubtedly score one of the individual triumphs of the season. Miss Wallace is a great favorite in Baltimore and her work was always characterized by vivaciousness and exquisite polish. The patrons of Poll's, who deeply regret her leaving, tendered her a great ovation at the farewell performance on Saturday.

I. HANSON KENIA.

START WORK ON NEW STOCK THEATER

PITTSBURGH, July 30.—Work has started on the new theater which the Harry Davis Enterprise Company is erecting for the Harry Davis Players, now at the Grand Opera House. The theater will be located on the Oliver S. Hershman plot, fronting on Oliver Avenue and Cherry Way. An arrangement has been devised by Architect H. S. Kennedy whereby entrances and exits will be made through the arcade—a feature of the new building—in such a manner that an incoming throng will in no way interfere with the outgoing crowd. The theater will cost \$2,500. The exterior of the building will be in the style of the French renaissance, while the interior will preserve the architectural beauties of the reign of Louis XVI.

EVA LANG RETURNS TO STOCK

DENVER, July 30.—After a severe illness of several weeks, Eva Lang, the popular leading woman of the Denham Theater Stock company, returns to the east this week in "The Mind-the-Paint Girl." During her absence Catharine Countess was seen in leading roles. FANNIECK D. ANDERSON.

STOCK NOTES

The Dominion Stock company at Ottawa closed on July 11.

Carl Brickert has been engaged for the Majestic Theater, Boston, Mass.

Frances McLeod has closed with the Bainbridge company at Minneapolis and is at present in New York.

G. Swayne Gordon, Nona Kreuger, and Mac Desmond have been engaged for stock in Elmira, and will open Labor Day.

Miss Lotus Robb made her first appearance with the Denham Stock company at Denver week of July 13.

An important letter is lying in THE MINNAPOLIS post office for Mr. John B. Ritchie, whose address is not known. He was last heard of at Schenectady, N. Y.

Louise Lytton, Sam Miller, Jack Ball,



MISS EMMA BUNTING.

Southland's favorite little actress, Emma Bunting, has just completed four years of stock in the principal cities of the South under the management of Mr. Ed Schiller. Atlanta, Birmingham, Nashville, and New Orleans were played with splendid success. A forty-eight weeks' season in Memphis will attest Miss Bunting's popularity in that city.

Under Mr. Schiller's management this actress was seen in the original production of "Tom of the Storm Country," the well-known dramatization of Grace Miller White's novel by Rupert Hughes. In this she was a triumph, and a successful tour of the country was the immediate result. Among Miss Bunting's favorite and successful portrayals are Salome Jane, Little Lord Fauntleroy, Nan Olden in "In the Bishop's Carriage," Mary Ann in "The Wishing Ring," "The Blue Mouse," "When All the World Was Young," "Baby Mine," "Love's Lane," "The Little Minister," "What Happened to Mary," and many others. Emma Bunting has been likened to the famous Lotta by older playgoers, and like that well-loved actress possesses a fund of magnetism that never fails to get across the footlights.

Mr. Schiller has completed arrangements with Klav and Erlanger to present Miss Bunting at the Crescent Theater, New Orleans, during the coming season. The best of the standard stock plays and New York successes will be given, and Miss Bunting will be supported by a carefully selected company. This season will be inaugurated about the first week in September. This will mark Miss Bunting's farewell to stock, as her management has perfected arrangements for a new and novel play which will set off her capabilities to splendid advantage. The tour will be booked by Klav and Erlanger and will embrace the principal cities from Coast to Coast.

BAKER PLAYERS PLAN BUSY SEASON

PORTLAND, ORE., July 30.—George L. Baker, known all over the Pacific Northwest as the leading stock producer, is now in New York gathering a company for next season at the Baker. He plans an active season for his company. The quality of the Baker Players in Portland has been such that the motion pictures have not affected the business as it seems to have done elsewhere. Walter R. Gilbert, now in San Francisco, will direct the Baker productions again next year. Mabel Baker, playing for the Summer at Elitch's Garden in Denver, will also be a member of the players again next season.

LUCY HAYES ASSOCIATE PLAYERS

BETHLEHEM, PA., July 30.—Lucy M. Hayes is again at the head of the Lucy Hayes Associate Players, after a season with "The Third Degree," in which she was featured as Anne Jeffries. Albert G. Bruce, a promising young actor, has been engaged as leading man. Mr. Bruce has, in the past few seasons, been associated with "The Third Degree," "The Servant in the House," and "Billy."

HOWARD AND McCANE CLOSE

ST. LOUIS, July 30.—Joe Howard and Mabel McCane, who have just concluded their season at the Suburban Theater, are resting in St. Louis preparatory to putting on a new musical comedy this Fall. The old producing firm of Howard, Adams and Hough is reported as being active in that direction. "The Manicure Shop" is probably the one which they propose to produce.

Madame Sherry, offered by the Park Theater Musical Comedy company, was pronounced one of the most efficient productions the company has put on. Roger Gray as Theophilus was exceptionally good. Venita Fitzhugh and Maude Williams also scored. Others in the company deserving special mention are Alice Hills, Carl Haylen, George Notanson, Billy Kent, and Charles Huntington. The company is drawing fine crowds. Grace Van Studdiford in "Robin Hood" July 19-25.

VIVIAN S. WATKINS.

The Avenue Theater Stock company, Vancouver, will open Aug. 2. This company was filed through the Paul Scott office.

and H. O. Holland, well known in stock, have joined the Emma Hunting company and will open in New Orleans, La.

Violet Barney has been engaged by Director George Barnum for the Utah Theater Stock, Salt Lake City. Miss Barney is at present leading woman for the La Francis Film Company.

Dorothy Hunter, who is pleasantly remembered for her work in Stamford at the Alhambra Theater, made her debut as a modern society dancer at Shanley's July 10 with Jack McNeers.

Leonard Young, who has for the past few years been a prominent member of the Trinity Church Dramatic Club, appeared with the Orpheum Players, Montreal, as Biddy, the office boy, in "Ready Money," and did some capital work.

Charles Dingle, who has just closed with the Walter Baldwin Stock company at Duluth, has been engaged as leading man of the new Municipal Stock company at Holyoke, Mass. Donald Meek is to have full charge of the company.

Miss Adeline O'Connor, the popular young leading woman at the Columbia Theater, Far Rockaway, has been indulging in a week's vacation at Hilden, Mass. She resumed her engagement on Monday next, the 27th, appearing as Sam.

The Chester Wallace company, at the Majestic Theater, Astoria, O., were seen to excellent advantage last week in "Brides." Chester Wallace, William Robertson, Lucile Arnold, Margaret Merriman, and Harvey Leighton contributed work of a high order.

Dora Young, who has been playing ingenues with George Summers's stock at Mountain Theater, Hamilton, Ont., has closed her engagement and gone to Montreal, where she will visit with her mother for a few weeks before beginning rehearsals for next season. Miss Young has been engaged for one of the "To-Day" companies.

Wilbur Braun has closed his season as leading man with the New Stock company and is spending his vacation at Dayton, O., visiting his sister, Mrs. J. W. Schenck. Mr. Braun will play Pietro in "The Climax" next season, a part which he has always been desirous of playing. His friends may address him at 200 Riverside Apartments, Dayton, O.

Donald Gallaher, the well-known boy actor, who made a big success a few years ago with the Fox Stock company in Hartford, under the direction of George M. Cohan, has been recently engaged to play Albert in their big revival of "Monte Cristo" next week, and the imp is shortly to follow. Mr. Gallaher, who is now nineteen, is a full-fledged leading juvenile man of great promise.

PRESS AGENTS ORGANIZE

A new press agents' club on the lines of the original Friars' Club has been formed. Frank L. Blizky has been elected president and George F. Hooper secretary of the association. Among the charter members are J. H. Hewitt, George Costan, Frank M. Chapman, George Roberts, Charles W. Keogh, J. C. Hagland, J. R. Montgomery, C. H. Livingston, Harry Row, H. Greenberg, Danny Mack, and Harry Lawitt. Norman L. Roth has been appointed general counsel for the organization.

The organization will embrace advance agents and theatrical business-managers of road companies, and has been incorporated as "The Agents and Managers' Theatrical Association," with temporary quarters at 1431 Broadway. It proposes to care for its members in case of sickness or distress, and to promote a fraternal feeling and mutual interests.

"BELLE OF NEW YORK" REVIVED

A warm welcome has been accorded the revival of "The Belle of New York" in London. Miss Edna May is no longer in her familiar part, but she was there on the opening night to welcome her successor. The part of Violet Gray is now taken by the charmingly demure Miss Dorothy Clarke.

It is sixteen years since the melody of the piece began to arrest the Londoner's attention and since the corner boys began to hum, whistle and shout such airs as "Follow On" and "When We Are Married," but their popularity is undimmed. There is no one to whistle quite as Mr. Lawton used to do, but Mr. Johnnie Schofield dances superbly, says a London writer, and Mr. Lawrence Caird makes an excellent Karl van Humpersack, the polite lunatic.

GRACE LA RUE GETS \$30 WEEK ALIMONY

Byron Chandler, known along Broadway as "the Millionaire Kid," must pay his wife, Grace La Rue, \$30 a week alimony, according to a decision of Justice Weeks of the Supreme Court on July 8. Miss La Rue is suing for a separation and applied to the court for alimony, making the statement that her husband had not supported her since he is alleged to have abandoned her. Mr. Chandler opposed the application on the ground that his wife is earning more than \$12,000 a year and is not in need of financial assistance.

BARRIE'S REVUE HERE FIRST

Upon sailing from England for America, Charles Frohman announced that he would produce Barrie's topical revue in New York before Granville Barker mounts it in London.

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COHAN AND HARRIS PLANS

"The Miracle Man" at Astor, William Collier, "Wanted \$22,000," and Others

Cohan and Harris's budget for the season of 1914-15 includes the production of a number of new plays and the first road tour of their several successes of last year. Precedence in these plans, by reason of the name of the author, is given to "The Miracle Man," which George M. Cohan has made into play form from Frank L. Packard's book of the same name. "The Miracle Man" is to be produced at Persimmon's Theater, Hartford, Conn., on Monday, Sept. 14, and after a week there comes to New York, where, at the Astor Theater, it will begin an engagement on Monday, Sept. 21. So far, only five engagements for this cast have been made. These include Gail Kane, George Nash, Thomas Findlay, William Ford, and Mary Murphy.

William Collier will make his debut as a Cohan and Harris star in September, when he will be seen in "Love Among the Lions," a musical comedy version by John Golden and Frank Craven of F. Anstey's story of that name, and known last season as "Forward March."

The normal presentation of "Wanted \$22,000," a comedy drama by A. R. Thomas and Clayton Hamilton, will take place at the Court Square Theater, Springfield, Mass., on Sept. 20. Ernest Glendinning, Desmond Kelly, Isabel Garrison, Hazel Lowry, Miss May Davis, Richard Sterling, George Wright, and Harold Gray, will create the several roles in this play, which New York is to see during the month of October.

The premiere of "The House of Glam," a comedy drama by Max Martin, is scheduled for the latter part of September. The principal people on the engaged for its cast include Mary Ryan, Mrs. Johnson, and Thomas Reed.

Raymond Hitchcock will begin his second season in Channing Pollock, Donald Wolf, and Charles J. Gable's musical comedy success, "The Society Man," and his seventh under the management of Cohan and Harris, at the Apollo Theater, Atlantic City, on Monday, Aug. 10. The comedian's company will again include Marion Swanson, Anna Orr, Agnes Gilson, Joseph Roberts, Jr., George A. Mack, Edward McNally, George Remick, the single newcomer being Mr. Earl Nathan, who will replace Lawrence Wheat in the role of David Webster Wilson.

"Nearly Married," Edgar Selwyn's successful farce seen last season at the Gaiety Theater, will commence its road tour in September. Mr. Bruce Melian is the featured member of the company, which will include Antoinette Walker, Louise Brownell, Alice Elliott, Beatrice Ingram, John Butler, John C. Spence, Delmar E. Clark, John McCabe, William Polinsky, and Harry Lawrence.

Three companies presenting George M. Cohan's popular farce, "Seven Keys to Baldpate," will begin their tours in August and the first fortnight in September. The several revues will include Cyril Scott, Ethel Loring, Joseph Allen, Martin Allen, Joseph Graham, Charles Graham, Charles Brooks, Jerome Atwood, Charles Mack, Farrell B. Pratt, John C. King, Edgar Halstead, Ray Fairchild, Hal Cowan, William Wagner, Rita Harlan, Annie Triss, Frank Allworth, Frank Monroe, John H. O'Hara, J. Hooker Wright, Bertram Miller, Lee Stierrett, Ernest Geyer, Beaumont O'Kane, Louis Mann, Gene Carr, Albert Watterman, Hal Mordant, Daniel C. Anderson, Miss Frederic, and Orla Skarvan.

At George M. Cohan's Grand Opera House in Chicago, Selwyn and Company's production of Hal Cooper McGraw's play, "Under Cover," will begin an engagement on Sept. 6.

The second season of Cohan and Harris and A. H. Woods's Bronx Opera House at 140th Street and Borden Avenue, in the Bronx, will begin in September. Broadway successes at popular prices will continue as the policy of this playhouse.

MODESTO'S NEW THEATER OPENS

Monrovia, Cal., July 20 (Special).—A. A. Richards opened his beautiful theater in the valley with Guy Bates Post in "Omar, the Tentmaker," July 6, to R. B. O. The seating capacity is 1,000. Booking Northwesters' Theatrical Association attractions. Frank Shaw is assistant manager. J. H. Thiel.

"THE MIRACLE" DEC. 4

Volmeiller's spectacular play, "The Miracle," with music by Augustus Humphreys, is to be produced at Madison Square Garden Dec. 4. Marie Karmel will appear in the leading part. It is to be presented in this country on the same elaborate scale that it was given at the Olympia in London in 1911.

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FIRE AT ISADORA DUNCAN'S SCHOOL

Paris, July 18.—Fire started at the dancing school of Isadora Duncan at Bellevue Park, this afternoon. The blaze is believed to have been caused by a short circuit. A number of valuable musical manuscripts were destroyed. Miss Duncan was in Paris at the time of the fire, and her pupils had left for England a few days ago to remain during the summer.

BILLY BAXTER DEAD

Billy Baxter, old-time minstrel, who had played in nearly all of the leading minstrel companies of America, and who had appeared before the royalty of Europe with his band, died at a hospital in Chicago on June 18 of cirrhosis of the liver. He was born in Cincinnati in 1841. A few years ago he retired from the stage, and thereafter had made his home at the Frodo Club in Chicago.

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January, 1911, he started the first school of playwriting in the world. It was successful from the outset, because Mr. Price thoroughly understood his profession. He was dramatic editor of the Louisville Courier-Journal for some time, and play-reader for sixteen years for A. M. Palmer. He still conducts his school, in addition to reading plays for Harrison Grey Fluke, and doing play reviews for the *Theater Magazine*. Were he of the blatant type—which most decidedly he is not—he could boast of many well-known dramatists who have profited by his instruction. Several of next season's important productions have benefited by his expert advice.

AT YOUR SERVICE

A Question Box for Dramatists and Others Interested in Playwriting

Mrs. C. D. Lexington, Tenn.—"To show how neatly the entrance of a star may be 'built up' by a series of clever 'plants,' as referred to in the recent article on constructive criticism, is a very minor matter in playwriting. In the jargon of the stage, a 'plant' means preparation or information given in a play to lead verisimilitude to something occurring later in the action, or to direct the attention of the audience to that subsequent thing. It is in this latter phase of preparation that is meant. The 'plants,' or seeds of information deliberately placed for a harvest later, are designed to direct attention to the star, and to pique, by suspense, an expectancy and lively curiosity that will be gratified only by said star's entrance. It was accomplished in many of the older plays in a way that became so hackneyed that it became reprehensible. There was little cleverness about it, for dramatists just opened with a group of general characters, who referred, with practically no occasion, to the star, who was shortly to make his entrance, placing stress upon the dominant traits of his character and otherwise leading the audience to expect some one of importance. But no hard-and-fast rule that is specific in the way this should be done may be laid down, for where preparation for a star is effective in some instances, as in Rostand's 'Cyrano de Bergerac,' a lack of it may be just as forceful, as in Shakespeare's 'Hamlet.' All that may be said is that if the structure of the play does not lead attention to the central figure, or that it is necessary that he be described before coming on, preparation is valuable; but it is a waste of time to try to make a 'star' play, with tricks, out of one where the action does not naturally revolve about one figure.

INQUIRY.—The plays of Bernstein which have been produced in this country are 'The Thief,' 'Samson,' 'Israel,' 'The Attack,' and 'The Secret.'

A NEW season is coming. At the end of it will be the usual loud wall about the lack of authors' protection. Also, in accordance with custom, dramatists will fail to learn, from the bitter experience out of which the cry is engendered, that they had better intrust their business affairs to specialists in the line.

It is manifest that few playwrights are fitted to market their own products in the most efficient manner. Their knowledge of managers' contracts, inclinations and other details of theatrical business is necessarily casual, because, if they observe their obligations as dramatists, the writing of plays occupies most of their attention, and they come into contact with the selling or leasing end only at those intervals when their plays are completed or have outlived their usefulness in a particular field. Hence they cannot well compete with those who specialize in business.

A competent play broker becomes an integral factor in a dramatist's scheme of things as soon as he evidences his ability to place a play in the right quarters. There is an appalling amount of energy wasted by authors in trying to establish their pieces with managers who are interested in just totally different types of play, so here the broker or author's agent, as he is more frequently called, first demonstrates his value. He has constant touch on the pulse of the market; he knows just what kind of play a manager is likely to take; he is aware that a producer must find pieces at certain times to fit the capabilities of his stars, that a company, under contract for a season, left idle by a failure, must have another piece in which to earn their salaries; in fact, he knows how to present the plays entrusted to him with the most economy of time and the greatest possible effect. His other service, every bit as important, is in protecting the author's interests once the drama is accepted. It was realization of this, they say, that made Clyde Fitch employ an agent to the day of his death.

Some brokers have their work so systematized that it is no great effort for them to maintain familiarity with the market. The daily press, letters to the managers, personal interviews and other avenues of information that are convenient to a discriminating intelligence, provide a remarkably accurate survey of the sphere of activity. They take few chances and cover only the field they are on. If they have to do with the market abroad, they make frequent trips there, and take careful note of its fluctuations. One New York agency has a member of the firm traveling over the United States the entire season through, observing the situation in outside cities.

Of course, one of the most difficult tasks of the agent is to find plays. He cannot take any and everything that is offered him. The play handled must be available for a manager's purposes, or there is nothing in it for him. Therefore the agent must have some kind of discriminating judgment, must be able to estimate the effectiveness of a play from the script, and recognize dramatic diamonds in the rough. He makes his confidence as nearly as possible the confidence of the managers. To submit plays without reference to their merit would soon destroy the manager's belief in the broker, and he would not be so ready to look with favor upon others sent in for his approval. Accordingly we hear from one broker of standing that only about three per cent. of the plays received are found worth sending out.

There are cases where agents, who are trained playreaders with expert opinion, are so anxious to eliminate worthless plays, that they have another expert pass upon them even after they themselves have accepted them, although if they are turned down at the first reading they are not taken up again. Few agents alter or revise

scripts sent in. They may recommend changes here and there, but the author himself usually does that part of the work.

Quite frequently a broker accepts for handling a play that he does not expect to submit for perhaps two or more years, because he anticipates a return in that time to that particular type of play, which is not in favor at the moment. Accordingly one often finds a cabinet in an agent's office within which repose many different play manuscripts, each awaiting time and tide. A certain agent of long standing in American theatricals is said to have within reach of her chair a file of more than two thousand plays. There is one great drawback to this arrangement. The agent's opinion is not infallible, and so the play may be gathering dust on a shelf at a time when there is a market for it. That is why some of the newer agents make a point of not having a shelf in their offices.

But all of these arrangements have their merits, too, so it is not wise to dismiss them lightly. It is perhaps better to strike a compromise, as one play-broking firm has it. If they can't do anything with a work, or haven't something directly in view for it, they return it; but if a piece is accepted for handling, they immediately communicate with the author and secure from him the exclusive agency for that play for one year. That is quite fair, because the broker gets absolutely no fee unless the play is placed; and to interfere with his plans by also placing the work in the hands of other brokers would be decidedly wrong, not only to the broker, but to his competitors and to the author himself, who might thus defeat his very purpose of quick sale by uninspired bungling. Every month this firm instanced sends out letters to the producing managers, telling them of the new plays they have on hand, giving descriptions of the characters, settings, approximate cost of production, fitness for starring purposes and other things calculated to arouse their interest. Some manager picks out one he would like to read, and it is duly forwarded. In other cases where they have reason to believe that a given work is adapted to the producer's requirements, they do not wait for his request, but call his attention to it at once. At the end of the year, the author's agreement with them expires, and if his play is not disposed of by that time it is returned to him, unless he chooses to leave it longer, and they feel there is still hope for it. Then, if a manager keeps a play beyond what they think is a reasonable time in which to consider it, and makes no report to them, they communicate with him at once and secure his answer.

Play-broking fees are often called in question. Very few agents now charge any reading fee or other recompense until a play is placed, at which time they give the added service of drawing up contracts, enforcing the clauses, collecting royalties and otherwise protecting the author's interests. The ten per cent. of the author's royalties, in return for the service rendered, is generally acknowledged to be fair. When that service is competent, there is no denying that the average author is really saved more than he would have had had he handled his play himself, so it really pays for itself. That ten per cent. scale, lived up to by author and agent, is a mighty good thing.

ARTHUR EDWIN KNOWS.

EDWARD PEPLER's farce, 'A Pair of Sixes,' which is now being played at the Longacre Theater, is being made into a novel by Lillian Lauferty. The illustrations for the book will be made from photographs of actual scenes of the play.

T. WIGNY PERCIVAL and HORACE HODGSON, authors of 'Grumpy,' will have the satisfaction, next season, of seeing that play done in Paris, in French, by a company of native players headed by Cyril Maude.

AMONG THE DRAMATISTS

Gossip of the People Everywhere Who Write and Have Written Stage Successes

R. A. BARNETT, who has been commissioned by John C. Fisher to write a musical play which is to be produced early next season, is the author of '1492,' 'Miss Simplicity,' 'Jack and the Beanstalk,' 'The Show Girl,' and many other plays. The last named piece is now playing its ninth season in South America.

PERCIVAL L. WILSON, whose drama, 'Dawn,' has been announced for production at the Princess Theater by Comstock and Gost, will have the piece in the September *Smart Set*, and also reprinted in a volume with four of his other playlets. 'Dawn' has also been translated into French under the title of 'L'Aurore,' by Jean Cyrane, and will probably be seen in Paris this Fall. A number of other plays by Mr. Wilde are being published. During the course of the year he has had a large number of productions in vaudeville.

ANVID PAULSON has adapted into English a dramatization of one of Hans Christian Andersen's fairy tales, which will be done on the Pacific Coast by Lillian Quinn Stark, well known there for her interpretations of Strindberg plays.

RONNIE STODART, whose play, 'The Lighthouse,' was done by John Craig at the Castle Square Theater in Boston, has another play that has been accepted by a leading New York manager. Mr. Stodart is president of the Playwrights' Club.

JACK LARR, author of 'Help Wanted,' and dramatic editor of the Chicago Telegraph, was interviewed recently for the Rocky Mountain News on the subject of playwriting. His advice is, 'Just talk to folks. Be mediocre, but human, so that common people can understand.'

EDWARD LOCKE, author of 'The Climax,' 'The Case of Becky,' and other plays, has written many sketches successful in vaudeville. Some of them have played around the world.

DENNIS CLEUGH, a member of Nat Goodwin's company and a most promising young playwright—being the author of several plays which have been produced in England—has written a play on Robin Hood, which has been accepted by one of the leading managers for production in the early Autumn. Mr. Cleugh has also been identified with several big productions in London. He was the stage-manager under Frank Lancelotti of the great pageant of the empire, done at the Crystal Palace in 1911.

LEE BARCOM-MANSON is writing a playlet for Nina Morris, which will be tried out in England.

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VAUDEVILLE



Harry Carroll and Laura Hamilton Score—Premiere of "The Blue Diamond"—Eddie Foy's New Act



Walden Studio, N. Y.
MISS JANET McILWAINE
Soon to Appear in Modern Dances with Walter Ross.

PREMIERE?

Yes.
Hit?
Rather.
In plain English, Harry Carroll, the song writer, and Laura Hamilton debuted into vaudeville very successfully at the New Brighton. There is originality in their neat little patter act, in which all the conversation is in one-word sentences like the much-talked about little play Laurette Taylor did with Cyril Maude.

Carroll's Winning Personality

He—in cream flannels—and she—in a filmy white gown with a flaming poppy at her belt, and another in her tilted straw hat—meet by the piano in the center of the stage. They get acquainted in one-word sentences, he takes command of the piano, and the two do something that sounds like, "I'm Going to War If You Come Along." Right from the start Mr. Carroll's syncretized personality is apparent. It crowds over the footlights and shakes you by the hand. You can't get away from it. And Miss Hamilton is pretty—decidedly. Of her voice—a quaint little treble—we can only say that, from an optical viewpoint, it is excellent.

While Miss Hamilton retires to change her costume, Carroll does "My Idea of a Great Big Time," a rag exposition of the theory that the most delightful indoor sport is passing a few hours with an expert Turtle-Dover.

Then Miss Hamilton dances back in a rakish gown of purple and lavender. It's a bit transparent, the pretty singer wears abbreviated socks designed for the hot weather, and—Yes, Miss Hamilton is a graduate of the Winter Garden, where the knee is frankly the thing. Indeed, it's a sort of legacy at that playhouse.

"Duet!" she remarks.
"You?" he inquires.
"Me."
"Yes."
"Sit down."
"Right."

He's Another Al Jolson

And "Dreamy Waltz, Good-by" is on. This is a

ragtime farewell from a tango lover to the old-time dances. Then good-by—exit—curtain!

Mr. Carroll and Miss Hamilton scored. In truth, we have awaited their debut with considerable interest, although our hopes didn't begin to equal those of a co-Mirrorite, who has become an insomniac since they started to work out their act in the apartment just above where he used to slumber peacefully. Sleep—never!

However, we guarantee their little turn. We even forgive the song writer for recently constructing "By the Beautiful Sea." Carroll has the most insinuating way in putting over a rag since Al Jolson.

"The Blue Diamond," the latest vaudeville contribution of John Willard, who wrote "The Green Beetle," is a thriller—and then some. The sketch bristles with revolvers of all types and calibers. Indeed, "The Blue Diamond" is a 100-Colt power melodrama.

A Dramatic Arsenal

It is built about the theft of the Blue Diamond of Napoleon—of baleful power to create a longing within the heart of any one who gets a glimpse. The scene is laid in the cheerful underground stone chamber of "the Octagon," a polite association of crooks. In the half-light and attended by a Chinaman, seven of them—picturesque in tuxedos, black masks, and with sashes bearing their numbers across the shirt fronts—have gathered to divide the spoils. One of "the Octagon" is missing, believed to be under arrest. Within the next few seconds the diamond disappears in a half dozen different ways as each man tries to outwit his fellow crooks and make away with the stone. Each time it is recovered by the others. No. 4 finally gets it, and draws a revolver. He unmasks, proving to be a detective and not an Octagon after all. He is suddenly overpowered, and the master thieves are just about to revenge themselves—having the happy idea of stabbing him at the base of the brain, thus destroying his mind and thereby making it a blank about certain events of importance to them—when a French detective forces his way into the stone chamber. He seizes the diamond at the point of a revolver, and forces the others to give up their arms as the Chinaman passes about with a basket to collect the weapons. Then he reveals himself as the missing crook—No. 8—and he explains that he has just double-crossed every one. He gets away safely when No. 4—the detective—suddenly draws a revolver upon the rest of the Octagon. Then he remarks that he still has the real jewel—the other being a substitute of paste—and escapes, gun in hand.

Something of a Thriller

Mr. Willard believes that a revolver constitutes a thrill, and that a dozen or more of them ought to make a sensational playlet, forgetting that anything loses dramatic value from repeated use. Still the sketch has certain qualities, including the constant element of surprise. It is, of course, ludicrously theatrical.

Louis Casavant as No. 1, the leader of the Octagon, and Frederick Seaton, as the Chinese servant, both from "The Green Beetle," do very well in "The Blue Diamond," while Purnell Pratt's performance varies as the real detective who poses as No. 4. Jack Raffael doesn't round out the cast very effectively as No. 8, who masquerades as a Parisian sleuth.

Laura Guerite made her return to the American stage at the New Brighton. In a rather bizarre gown of black and white, Miss Guerite appeared to sing "Follow the Crowd," aided by a tasseled cane. It quickly develops that the singer's forte is a pair of translucent lace stockings. Ever and anon through the various numbers they flash into the foreground. Considering these two dramatic unities of musical comedy, the technique of the specialty is all that could be asked.

Laura Guerite's Songs

For her second number, Miss Guerite tries a character lyric, "On the Shores of Italy," but the characterization didn't get much further than a dramatic frown. Miss Guerite isn't suited to this type of work, nor can she forcefully do a recitation, such as "The Whitest Man I Know," which she introduced

as her third number. This is an absurd sort of lament about a tropical waster and a South Sea vampire lady.

Miss Guerite hastily wiped away a tear and launched into a bit of burlesque melodrama, a travesty of a circus acrobat a la Fannie Brice, and a dash of ragtime for a finale. Miss Guerite goes after her audience too hard, and she needs an entire new routine of songs—ones with plenty of verve and some spice.

The Bashful Dinosaur

"Gertie," the bashful pet dinosaur, of Winsor McCay, the able American comic artist, went through her paces to the crack of her master's whip. "Gertie," who exists only in a movie made from thousands of McCay's drawings, is about the funniest character the season has offered.

Another team of tangoers, another dusky orchestra, and another set of stage cards inscribes waltz, tango, and maxixe. This time the team numbers Irene Weston and Ray Arveson, late of "The Beauty Shop," according to the programme.

They have nothing new to offer—and without something decidedly novel, a dancing duo hasn't a chance these days.

Chief Caupolican—back from a brief stay in England—stirred up considerable enthusiasm at the beach, too. The chieftain, who sings two ballads and talks, has improved his act, the dialogue now moving along entertainingly and amusingly. He is an Indian with a sense of humor.

Armstrong's Political Sketch

Paul Armstrong's "To Save One Girl" was at the New Brighton, with Donald Fuller and Ruth Boyce in the roles created early in the season by Harry Mestayer and Catherine Calvert. Armstrong
(Continued on page 17.)



WALLS, N. Y.
MISS HELEN BERTRAM,
Recently at the Brighton Beach Music Hall in a New Vocal Act.

BELLE BAKER—EXPONENT OF THE CHARACTER RAG SONG

Her Remarkable Fight Upward from Music Hall Singer at \$3 a Week to Vaudeville Star

SEVEN years ago Belle Baker was singing in a Jewish music hall on the East Side at \$3 a week. Her uphill fight to the position of vaudeville star makes a vitally dramatic story of real life.

After meeting Miss Baker it is easy to understand her success. Beneath her vigorous power to put a rag over the footlights—seemingly straight from the shoulder—is a remarkably likable personality.

Now personality—which counts so much in vaudeville—is an elusive thing to define. But Miss Baker is so wholesouled and sincere that one cannot help admiring her.

"I never went to school," frankly confessed Miss Baker. "My earliest recollections are of working in a shirt waist factory. I even sold newspapers and lemonade on the streets. We lived on the East Side, just next door to a small music hall. At night—when I returned from work—the sound of music and song used to drift into our small rooms. That made me dream of the stage."

"I was just thirteen years old when I resolved to try to get a position of some sort in the theater. I went around to a small music hall on Cannon Street, then managed by a Mrs. Klein, a gentle old German woman whose kindness I will never forget."

"I'll always remember, too, that Saturday afternoon. My hair was down my back and I was very stout in those days, so you can imagine how surprised Mrs. Klein must have been to have me ask for a position."

"I have a beautiful voice, lady," I said. "Won't you give me a position? I'll work for nothing for the first week."

"What's your name, little girl?" Mrs. Klein asked.

"Bella Baker," I answered. That indeed is my real name.

"Well, Bella," responded the proprietress kindly, "come back next Tuesday afternoon and I'll have you sing for me. If I like you, I'll take you."

"I was overjoyed, of course, for I had tremendous confidence in myself in those days. I tried out and Mrs. Klein was good enough to give me a chance. So I made my debut at \$3 a week. Since I was not a member of the Yiddish Actors' Union, I sang my one song in English. The audience liked me—in fact, I was a hit. Of course, it was probably my childish enthusiasm and the braids down my back that brought the applause—but I was retained."

"I was given two songs, and in three weeks my salary was raised to \$5. There it remained for a year until I gradually advanced to \$15. About that time Jacob Adler saw me and became interested in my work. He gave me a position with his company at the Grand Theater. I remained in dramatic work under his direction for two years."

"Then Lew Leslie, to whom I owe all the measure of success accorded me, saw me at the Grand. He came to talk to me. 'You have ability,' he told me, 'but you need developing.' I came under his direction. He drilled and worked out every song with me. 'Don't just sing your songs, act them out,' he used to command. 'Act, act!' If I am successful in my work, it is because of Mr. Leslie's direction. For four years I have been on the 'big time.'"

Miss Baker is an exponent of the character ragtime song. Her little story of how Irving Berlin wrote the five exclusive songs she uses in her present act is of interest.

Miss Baker, by the way, incidentally paid Mr. Berlin a tribute.

"He is unquestionably the greatest writer of rags in the world," she said. "Mr. Berlin is a wonderful worker, too."

"Mr. Leslie had contracted with him for five new songs. For several weeks before I was scheduled to open at the Brighton Beach Music Hall Mr. Berlin put me off. He was very busy and would tell me, 'I'll have the numbers ready in a day or two.'"

"Finally, on the Tuesday before I was to open, Mr. Leslie went to see Mr. Berlin. At twelve noon the song writer started work. Mr. Leslie locked the door and, after listening to Berlin as he started to feel out a melody—he can only play the piano slowly with one finger—he sat down to wait. At 6 o'clock Mr. Berlin knocked on the door and said the five songs—the score and one verse of each—were ready. On Thursday he had completed the second version."

Miss Baker has one dream—to appear in a musical production. She is very ambitious. During her years on the stage she has studied hard. For her coming tour of the Orpheum time she will take an elocutionist with her. She is earnest and sincere in her efforts to advance. "My career has been a terrific struggle," she told me. "A hard, uphill fight every inch of the way. I was terribly poor. I can remember once—when the East Side music halls were closed—my mother was taken very ill. It was impossible to obtain money. I went to my one friend in those days, Betty Trietler, and asked if she could help me. Betty had a locket set with diamonds, which she had purchased with her savings and which she used to pawn everytime she needed ready money. Betty took off the locket and gave it to me. The money bridged us over until



MISS BELLE BAKER.

I could sing again. That kindness—the greatest I ever knew—has always been a vivid spot in my life."

"Perhaps I should be happy. I have a beautiful home now where I live with my mother and my six sisters and brothers—the youngest is but three. I have everything to be thankful for. But on the stage the struggle never ceases. You have to fight to retain your place."

THE WEEK IN REVIEW

(Continued from page 18.)

knows how to write effective melodrama, and "To Have One Girl"—a tale of an attempt to frame an honest legislator—holds the interest. It has all the ingredients of the political drama—the stalwart and honest young hero, the crooked ring boss and the attempted bribery. The boss smokes big black cigars. A political drama without a boss plying at a stooge? Perish the thought! Dramatically the cigar represents politics, just as the cigarette stands for the underworld, chewing tobacco for the sea, and the pipe for the unraveling of a detective mystery.

Neth Smith as the aged bishop and James A. Marcus as the boss are the best of the cast. Mr. Fuller hasn't the virility of Mr. Meyer, while Miss Boyce, outside of several moments, lacks simple sincerity.

A Few Things Reminiscent

James C. Morton and Ralph Austin enter, via a scenery cab drawn by an equally make-believe horse, and present a noisy revue—in repartee, song and dance—of things that have been done for years in vaudeville. In a duet one of them hits a few blue notes to the despair of his partner, the orchestra contributes a few more ingrowing cadences at which both express evident surprise. Mr. Austin graciously kicks Mr. Morton in the jaw, and then they indulge in a burlesque melodrama, assisted by comic falls, followed by a recitation in which one is interrupted by the other at pathetic moments. After which they do a little whistling conversation, in which they convey their meaning without speaking. This Mr. Austin used to do as a member of the team of Bailey and Austin in "The Top o' the World."

The act comes to a climax when, in exiting, one member of the team collides with the proscenium wall. All in all, it is a very, very thorough revival of nearly everything folks have ever done in vaudeville. However, the beach patrons liked it all. Beside theatergoers radiate optimism. They have the enthusiasm of a convention of song pluggers.

Walking Through a Wall

At the Victoria, Harry Houdini spent the week in "walking through a brick wall." Bricks are fitted into an iron framework built upon rollers and about eight feet high and fifteen feet long. A small cabinet is placed on either side of the wall. Houdini takes his place within one, and a moment later reappears in the cabinet on the other side.

Houdini, too, escaped from a galvanised can filled with water and did a little trick in which he seemingly swallowed two packages of needles and some thread, while a second after he draws the thread—with the needles threaded upon it—from his mouth.

The Fays Are Japs

Vaudeville's center of population moved to the Palace Theater, where Eddie Foy returned with the eight little Fays and Mamma Foy in a new act.

Foy—red wig, crescent smile and sotto voice—strolls out into a deserted street, inhabited only by a lamppost with a police telephone. Foy calls up New Rochelle and gets his domicile upon the 'phone. Then the street drop dissolves and we get an intimate view of the comedian's family circle. Foy commands his flock to take possession of the family Ford and come on to New York.

So a moment later they burst upon the scene to do a little song and comedy. The children show surprising precocity, frantically their father, do a tango, and barometer a band, with the tiniest Foy—disguised by a mustache almost as big as himself—as director.

As for the act, 'tis a pretty thing. A clever child always reaches the heart of a vaudeville audience. Here there are eight of them plus Foy. You can guess how solidly they scored.

The Hold Over Acts

Along about Christmas we will probably be remarking that Joan Sawyer and Nigel Barrie are dancing with distinction, charm and grace; that Adelaide is both petite and chic in her dainty pirouettes with J. J. Hughes; and that Ruth Boye is still doing ragtime tunes.

There seems to be no falling off in their applause.

FREDERICK JAMES SMITH.

PORTLAND ORPHEUM'S FAREWELL

PORTLAND, ORE. (Special).—The Orpheum's farewell to the theater at Broadway and Taylor, where it has resided for a year and a half, was made an occasion of moment on the night of July 11. The stage was possessed by Trizix Frigana and the auditorium by a society called the Portland Muta, of which Trizix was made an honorary member. Actors and audience united at the close in "Auld Lang Syne."

JOHN F. LOGAN.

ELIZABETH MAYNE WITH JOE KENO

Joe Keno, formerly of Keno and Green, will appear in vaudeville during the coming season with Elizabeth Mayne as a dancing partner.

Miss Green, in real life Mrs. Keno, was forced to retire owing to ill health. Miss Mayne was in "The Midnight Sons" and has been in vaudeville.

CLARICE VANCE RETURNING

Clarice Vance, "the Southern singer," will return to vaudeville early in September, under Harry Weber's direction.

ACTOR PLEADS GUILTY

Arrested Under Criminal Clause of Copyright Law—Fined \$100 and Costs

A decision has been handed down in the United States Court in Los Angeles by Judge Otis Wellborn, which will be of vital interest to playwrights.

It was the case of William Hamilton Cline against Dan Flynn, known on the stage as Dan Flynn. Mr. Cline, publicity agent of the Orpheum Theater in Los Angeles, wrote a sketch, "Between Trains," three or four years ago, and sold it to Flynn. The playlet was produced. Royalties, Mr. Cline alleged, were forwarded for a short period and then discontinued. Mr. Cline charged that he learned Flynn was still playing "Between Trains," or something closely resembling it. A report made by an agent, it was charged, showed that the actor's vehicle revealed an appropriation of Cline's plot and many of his lines.

Later Flynn appeared on the Coast. The author noticed Sullivan and Conside, he claims, and warned them not to book the act. Flynn, however, appeared at A. and C. houses in San Francisco, Portland, Oakland, Sacramento, and Los Angeles. There Mr. Cline got papers of arrest. In describing the case, the Los Angeles Tribune said:

"Stenographic copies taken at the Orpheum Theater here satisfied the court that a prima facie case existed, and Flynn, who was arrested under the criminal clause of the copyright law, was released on bonds of \$750."

On Friday last the case came up before Judge Wellborn, and Flynn, pleading guilty, was fined \$100 and costs, which he paid. The penalty provided in the Federal law is fixed at \$100 to \$1,000, with one year's imprisonment at the option of the court, but in view of the plea of guilty and of Flynn's pecuniary circumstances he was let off with the minimum sentence.

"The case against Sullivan and Conside, however, is of greater scope, and the author thinks they are even more culpable than the actor, since they ignored warnings delivered both at Seattle and Los Angeles. The penalty for those who aid and abet a copyright infringement is \$50 a performance after knowledge of infringement, and as Flynn played 'Between Trains' some scores of times after the warning of Cline the possible penalty runs into an accumulation of several thousand dollars."

Mr. Cline purposes now to proceed against the vaudeville magnates.

TO REMAIN IN VAUDEVILLE

Sophie Tucker isn't going to leave vaudeville after all, having changed her intentions of being featured in Arthur Hammerstein's production of "High Jinks." Miss Tucker almost accepted Mr. Hammerstein's offer, according to rumors.

NORA BAYES ILL

Her Physicians Say There Is No Hope for Her Recovery—Ordered to Kensington

Last week news of Nora Bayes's illness in Paris reached Broadway, followed by a cablegram from Edward V. Harting, general booking manager of the Keith theaters now touring the Continent, that the comedienne had been ordered to Kensington by her physicians.

According to Miss Bayes's doctors, there is no hope for her recovery. The comedienne last appeared a few weeks ago in the London Empire revue.

HOUDINI DOES SPECTACULAR FEAT

Harry Houdini baffled Davy Jones and some 15,000 spectators on Wednesday of last week, when he successfully performed his box-escape mystery of the "Keyhole."

"The handkerchief" was a handkerchief and foot on board the motor of A. J. Houdini. He escaped into a packing box and a carpenter nailed the boards on. The box was bound with tape and rope lashings and weighed with iron.

Then the box, with the handkerchief within, was pushed overboard. It dropped with a splash and resurfaced partially submerged, despite the weight. A considerable time than two minutes Houdini's head was seen above the surface and he was drawn back on board the lighter.

FOUR BARDS IN ENGLAND

The Four Bards, headed by Miss May Forney for Will Collins, through M. Benthams, opened in England a few days ago at the Moss Empire, Birmingham, and, according to reports, got over successfully.

TROVATO IN LONDON

Trovato has been added to the cast of the revue, "Not Likely!" at the London Alhambra. Trovato seems to have scored decidedly with his comic villa playing.

SLOANE'S NEW DANCING PARTNER

A. Baldwin Sloane will reappear at Bal-sweber's in the Fall, with Marion Morgan as his new dancing partner.

COMING HEADLINERS

Week of July 27.—Victoria, Jess Sawyer, Adelaide and Hughes; Victoria, Harry Houdini, Winona Winter; New Brighton, Edwards Davis and company; Seattle, Foy and company; St. Moritz, Henderson's, Nat. Willis, Harry Houdini and company; Glasgow, Melville and Higgins, Joe Jackson.

Week of Aug. 3.—Victoria, Ed Norton.

MISS CLIFFORD'S LONDON HIT; SIGNED FOR NEW REVUE

Returns to Palace for Feature Engagement After Ten Weeks in Coming Production

By WALTER J. KINGSLEY.



JOHN SPISSELL,
Of Spissell Brothers and Mack.

WHEN Mr. Alfred Butt, manager of the Empire Music Hall, in London, perceived that Miss Kathleen Clifford had so far won the hearts of his audiences that she was the one best bet in his revue, he made the little American girl a very handsome offer.

"You have made a very decided success, Miss Clifford," said he, "I want you to remain for our next revue. We will produce it as soon as possible and you will be featured in it. The authors will see you at once so as to write a part which will exactly fit your requirements. And I don't think we'll have much trouble agreeing about salary. Just let me know when it will suit you to come to the office and talk matters over with me. I am prepared to give you a contract for this season and next."

Then Mr. Butt found that while London is a long way from New York, the watchful managerial eye makes nothing of the distance. Miss Clifford had been signed by cable for a "feature" engagement at Keith's Palace Theater before she had finished her first week at the Victoria Palace in London—and that was where Mr. Butt saw her and discovered that she belonged in his Empire revue.

Mr. Butt cabled the Keith offices in this city and asked if some arrangement could not be made which would be satisfactory

to all concerned. It has finally been decided that Miss Clifford shall open in the new Empire revue next month and play ten weeks in it. After that she is to come to Keith's Palace for a special engagement, which is to be followed by a tour of the Keith houses lasting until after the holidays. She is then to return to London and play for Mr. Butt through the Spring and Summer.

Garrett Cupp, of the *Evening Mail*, is making a great hit with vaudeville people by his interest in the two-a-day. He writes well, gets all the news, and generally makes artists and managers happy.

Jack Norworth is the biggest hit in London. He will remain over there for a long time to come.

"The Mystic Bird" at the Palace Theater this week is the greatest novelty of the season. This canary, "Caruso," warbles any tune asked for in the audience, and imitates any other singing bird. All that is necessary to get the tune is to cue the canary on a violin. Bird lovers from far and near are visiting the Palace to hear the marvelous feathered musician.

Joan Sawyer scored the greatest success of her life at the Palace Theater, Monday, in "The Artist's Dream," a new dancing sketch which she did with Nigel Barrie. It was thought nothing could equal it, but along came Adelaide and Hughes with their new "Cat and Canary" and charmed every one. The idea is cleverly worked out and the dancing is exquisite. These acts are sufficient to crowd any house in the world. They are the last word in dancing.

The new electric room at the Palace Theater has been installed with the largest coil ever made. This high tension "pop room" is already a favorite with the performers who visit it daily to get a life-giving dose of high frequency juice vibrating many millions of times a second. The effect on a tired artist is amazing. Two minutes in the "pop room" is as good as a month in the mountains or at sea.

James L. Lasky has bought 50 per cent. of "The Memorandum Book" from Abe Levy. It will be dramatized by Jules Eckhardt Goodman and featured over U. B. O. time. Lasky and Levy are to produce "The Garden of Peaches" and other acts in big time.

Harry Grimes, the lemonade chef at the Palace, was tipped \$5 by Eddie Foy for keeping his seven children supplied with lemonade during the week. Grimes is making himself the most popular man around the Palace with his free beverage, which he mixes after the recipe of the Ritz-Carlton, where he was formerly employed.

BROWN AS MANAGER

Ed-S. & C. Booking Manager to Represent Hugh D. McIntosh in New York

The latest development in Hugh D. McIntosh's proposed invasion of New York, exclusively told in *THE MIRROR* last week, is the Australian magnate's selection of Chris O. Brown to have charge of his offices in this city as general American representative.

Mr. Brown was general booking manager for the Sullivan and Considine Circuit up to the time that circuit was taken over by Marcus Low.

Mr. McIntosh sailed yesterday on the *Aquilon*.

MISS COVERDALE TO HEAD ACT

Minerva Coverdale has been selected by James L. Lasky and Abe Levy to play the principal role in "The Garden of Peaches," the vaudeville edition of "Iola."

STEIN'S MAKE-UP

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MISS SHIRLEY'S UNUSUAL RECORD

SPOKANE, WASH. (Special).—Jessie Shirley played at the Pantages a few days ago in a vaudeville adaptation of "Under Two Flags." Miss Shirley is a Spokane favorite, having played something like 1,000 performances here. Of these, 1,700 were during Miss Shirley's continuous four-year engagement as head of her own company at the old Auditorium. Miss Shirley opened on the Pantages time on April 26 and has six more weeks to run. She is contemplating a second tour of the Circuit in a new act.

W. S. McCREA.

ADA REEVE'S PLANS

After her successful tour of Australia, where she has been breaking all previous records, Ada Reeve will begin a tour of India, China and Japan early in the Fall. A varied and interesting repertory will be given by Miss Reeve, who, when she opens at Bombay, will present a sketch by Major Philip Trevor, entitled "Silence of Gold." Mr. J. M. Barrie's "Half an Hour" will also be played, with Miss Reeve in the chief role.

ARNOLD DALY AGAIN IN VARIETIES

Arnold Daly reopens in vaudeville at the Majestic, in Chicago, on July 26, in Shaw's "How He Lied to Her Husband." Mr. Daly was in a New York hospital for some time with a broken ankle.

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Buffalo, ST-ANG. 2.
KIRK and Forsythe; Shea's.
Buffalo, ST-ANG. 2.
KIRKMAN, Fred; Forest Park,
St. Louis; Maj., Chgo., 20-
Aug. 1.
KRAMER and Patterson; Victo-
ria, N.Y.C.
KRAMER and Morton; Orph.,
Oakland Grp., Los Angeles,
20-Aug. 1.
KRAMER and Reas; Temple,
Detroit, ST-ANG. 2.
LA CHOI, Paul; Orph., Oak-
land; Orph., Los Angeles, 20-
Aug. 1.
LAI MUN HIM; Orph., Oak-
land; Orph., Frisco, 20-AUG.
LANE and O'Donnell; New
Brighton, Brighton Beach.
N.Y.C.
LAVREN, Sam and Co.; Tem-
ple, Detroit, ST-ANG. 2.
LEWIS, G. D., and Daugh-
ter; New Brighton, Brighton
Beach, N. Y.
LEE and Cranston; Grand Rap-
ids Park, Grand Rapids.
LINDGREN, Thos.; Keith's.
Boston, ST-ANG. 2.
LITTLE, J., and Jeanette; Music
Hall, Brighton Beach, N. Y.
LEONARD, James, Co.; Forest
Park, St. Louis, 20-Aug. 1.
LEWIS, Edw.; Orph., Los An-
geles, 19-Aug. 1.
LEWIS, Walter; Keith's,
Phila.
LEWIS and Dady; Morrison's,
Rockaway, N. Y.; Music Hall,
Brighton Beach, ST-ANG. 2.
LLOYD, Russ, and Co.; Sub-
marine Park, Montreal.
LOCKERTY and Waldron; Maj.,
Milwaukee, 20-Aug. 1.
LOBA; Fontaine Ferry Park,
Louisville.
LOTAL, Felix, and Pard; Victo-
ria, N.Y.C.
LYNCH and Soller; Keith's
Phila., 27-Aug. 2.
MACFAYDEN, Alexander; Maj.,
Chgo.
MAHER, Daisy; Orph., Los
Angeles, 19-Aug. 1.
MARTIN; Maj., Milwaukee,
20-Aug. 1.
MARTIN and Fabrin; Foun-
taine Ferry Park, Louisville.
20-Aug. 1.
MARY, Mme., Circus; Sub-
marine Park, Montreal, 27-Aug.
2.
MARSHALL'S Birds; Keith's,
Hudson, 27-Aug. 2.
McDERMOTT, Billy; Keith's,
Phila., 27-Aug. 2.
MCNAHON, Diamond and
Clomogee; Maj., Chgo., 20-
Aug. 1.
MEHAN and Clegg; Keith's,
Hudson, 27-Aug. 1.
McWILLIAMS, and Bald-
win; Music Hall, Brighton
Beach, N. Y., ST-ANG.
MERHAN'S Dogs; Shea's, Buf-
falo; Shea's, Toronto, 27-
Aug. 2.
MEISTERINGERS; Keith's,
Phila., 27-Aug. 2.
MILROY, Miss and Mae;
Forest Park, Frisco, 20-Aug.
1.
MILVILLE and Hixson; Mor-
rison's, Rockaway, N. Y.,
ST-ANG. 2.

MORSE, N. Y., ST-ANG.
MORRIS Bays, Three; Palace,
N.Y.C.
MORTIMER, First; Grand Rap-
ids Park, Grand Rapids, ST-
ANG. 1.
MONTGOMERY and Mann;
Rockaway, N. Y.
MOORE, Victor, and Anna
Altfield; New Brighton,
Brighton Beach, N. Y.
MORTON and Giant;
Hall, Brighton Beach, N. Y.;
Morrison's, Rockaway, ST-
ANG. 1.
MORTON, Edward; New Bright-
on, Brighton Beach, N. Y.,
27-Aug. 2; Victoria, N. Y.,
1-2.
MUDDOWN Minstrels; Foun-
taine Ferry Park, Louisville,
East End Park, Memphis, 20-
Aug. 1.
MULLEN and Stanley; Tem-
ple, Detroit.
MUSICAL Mx.; Sellers; Sub-
marine Park, Montreal.
"MYSTIC Bird, Two"; Palace,
N.Y.C.
NANA; East End Park, Mem-
phis, 20-Aug. 1.
NASH, Julia, and Co.; For-
est Park, St. Louis, 20-Aug. 1.
NARABO, Nat.; Frisco,
New York, Jacksonville.
NEWBOYS and Girls; For-
sythe, Atlanta.
NICHOLS, Nellie; Henderson's,
Albany, 19-Aug. 1.
NORCROSS and Holdsworth;
Palace, N.Y.C.
OAKLAND, Will, Co.; Orph.,
Birmingham, 20-Aug. 2.
O'HARA, Jack; Temple, Det-
roit.
ORB and De Costa; Orph., Bir-
mingham.
OTO, Elizabeth; Fountaine
Ferry Park, Louisville.
PALACE, Four; Music Hall,
Brighton Beach, N.Y.C.
PALLINGER'S Bears; Orph.,
Frigo, 19-Aug. 1.
PARILLO and Frabio; Keith's,
Boston, ST-ANG. 2.
PATTON, L., and Rose;
Keith's, Boston.
REDFOOT, Wm.; Winchester,
Victoria, N.Y.C.
REISSNER and Gurus; Maj.,
Chgo.
RELOW; Orph., Los Angeles.
REND, Geo. C.; St.-Ang. 2, Vic-
toria, N.Y.C. 20-Aug. 2.
RICH and Cohen; Keith's,
Phila.
RICH and Galvin; Keith's,
Phila., 27-Aug. 1.
RIGGS and Childs; Music
Hall, Brighton Beach, N. Y.;
Keith's, Phila., ST-ANG. 1.
ROBERTS, Little Lord; Tem-
ple, Detroit, 20-Aug. 1.
ROSENBERG, Charlie Girls; Vic-
toria, N.Y.C.
ROMEO, Great; Maj., Chgo.,
20-Aug. 1.
ROTH, Ruth; Palace, N.Y.C.—
Intel.
RYAN and Lee; Palace, N.Y.C.
SALES, Chick; Henderson's,
Coney Island, N. Y., ST-ANG.
2.
RALVAGUER, Two; Orph., Bir-
mingham.
SAMUELS Bay; Forest Park,
St. Louis; Fountaine Ferry
Park, Louisville, 20-Aug. 1.
SAWYER, Joan; Palace, N.Y.
C. June 20.

SCHEDA; Forest Park, St.
Louis, 20-Aug. 1.
SCIENCE, Brothers; Orph.,
Frigo.
SEBRACK, The; Orph., Oak-
land; Orph., Frisco, 20-AUG.
2.
SELBIN, Lala; Victoria, N.Y.
C—Intel.
SISTO, William; Fountains
Park, Orph., Birmingham, 20-
Aug. 1.
SKATING Girls; Six New
Brighton, Brighton Beach.
SMITH and Campbell; New
Brighton, Brighton Beach.
STANLEY, Allen; Maj.,
Chgo.; Temple, Detroit, ST-
ANG. 2.
STEPP, Gustav and Eliza;
Forest Park, St. Louis, 20-
Aug. 1.
STUART, Valeria, Co.; Maj.,
Chgo.
T.M.P.S.T.; Fountains
Park, Orph., St. Louis, 20-
Aug. 1.
TERRY, Frank; Victoria, N.Y.
C—Intel.
TIGHE, John and Co.; Hay-
den's, Coney Island, ST-
ANG. 1.
TRUDA, Harry; Maj., Chgo.,
Grand Park, Grand
Rapids, ST-ANG.
TUCKER, George; Morrison's,
Rockaway, N. Y.
VAN DEVENT, East End Park,
Memphis; Maj., Chgo., 20-
Aug. 1.
VICTORIA Four; Victoria,
N.Y.C., ST-ANG. 2.
VINTON, Ed. and Hunter; New
Brighton, Brighton Beach,
N. Y.
WALKER, Helen Leach, Two;
Palace, N.Y.C.
WALKER, Ed. and Ward; Orph.,
Cleveland.
WEAVER, Bert; Henderson's,
Coney Island, N. Y.
WEBSTER, America; Coney
Island, N. Y., ST-ANG. 2.
WEDDER, William, and Co.;
Keith's, Boston, ST-ANG. 1.
WHITNEY and Whinn; Vi-
ctoria, N.Y.C., ST-ANG. 2.
WHITE and Mann; East End
Park, Memphis; Maj.,
Chgo., 20-Aug. 1.
WHITING, George, and Geo.
Burt; New Brighton, Bright-
on Beach, N. Y.
WILLA, Neil; Henderson's,
Coney Island, N. Y., ST-ANG.
2.
WILSON and Ashby; Maj.,
Chgo.
WILSON, Dick, Co.; Orph.,
Los Angeles, 19-Aug. 1.
WILSON, Sam and Katie; For-
sythe, Atlanta, ST-ANG. 1.
WINTER, Winona; Victoria, N.
Y., ST-ANG. 2.
WOOD, Earl; Orph., Oakland;
Orph., Los Angeles, 20-Aug.
1.
WOODS and Woods Two;
Keith's, Phila.
"WORM from the Street";
Orph., Los Angeles, 19-Aug.
1.
YULE, Charles, Co.; Orph.,
Oakland, 20-Aug. 1.
YVETTE; Orph., Oakland, 20-

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"The Lion and the Mouse"

"The Third Degree"

"When the Earth Trembled"

and according to expert opinion "The Wolf" is destined to eclipse all their previous endeavors.

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With

BARRY O'NEIL'S

FAMOUS ALL STAR LUBIN COMPANY

MOTION PICTURES

ROBERT E. WELSH—Editor

THE MIRROR Motion Picture Department Established May 30, 1908

COMMENT AND SUGGESTION

CRUDE AMERICAN ACTING

"Is American acting crude?" asks the "Office Window" man in the New York Mail, his query having special reference to the motion picture. The question is prompted by the report from American Consuls abroad that the only American films desired there are Indian and cowboy pictures. "Other American films," continues Consul Dumont, of Madrid, "such as comedies, dramas, etc., are considered crude in gestures and actions, compared with similar films from European manufacturers."

The Mail writer goes on to elaborate on the views of Continental minds. "Is

feetly willing to have an actor "walk on the stage with his hands in his pockets," if that is what the character he is portraying would naturally do. But we'd never forgive JACK BLACK for proposing to the ideal of his heart after the fashion of Signor BOULEVARD.

Acting is "holding the mirror up to life," and not posing as a distinct genus of graceful Apollos. "Probably emotion is less natural to an American than to a European," says the Mail writer. It is, at least, if not less natural then less stagey. Why should not American actors in portraying Americans recognize that fact? As well ask a Hottentot to play the role of a CHESTERFIELD as exchange national characteristics to suit a universal taste.

Crudity, in the sense of downright clumsiness, has no place in the make-up

WITH THE FILM MEN

Fred Gunning writes us from County Kerry, Ireland, a glowing description of the country and of the doings of the Old Ocott company. Fred is enjoying himself thoroughly, as the following extract will show:

"Well, this is surely some country. Really it is easily the prettiest I have ever seen. England was very pretty, but this is simply wonderful. We are living in a quaint little crossroads village six miles from Kiliarney and just a couple of miles from the famous Gap of Dunloe. The mountains of the gap seem to be just out in the backyard, and all about them the clouds hang all through the day. The sunsets at night are simply wonderful. The Lakes of Kiliarney are just a couple of miles away, and all the tourists come up through the Gap of Dunloe from

York crew have taken off their coats and are doing some great team work to further the interests of the rehabilitated League. Trigger says that, within a year, the membership will be doubled and that the next convention will make the manufacturers "sit up and take notice."

Forgot to mention the most popular young woman at the "Expo," Miss Brown, of the Morgan Litho Co. "Brucie" had a fine collection of seapies from the New York contingent and one from Chicago.

Almost overlooked the life of the party at Dayton—a little red-headed fellow named Herbert B. Hyman. Nobody knew his first name. I asked several before I found it out, but they all called him "Red"—they all knew him, though. So popular was he



THE BOY, AND ALL THE REST OF THE ACTORS, STOOD ON THE BURNING DECK.

crudity the badge of all our tribe of American actors?" he asks. "Well, probably it is. If you recall the performances of Italian and French actors on the films, you will realize that they have a certain graceful, natural way with them which our stage people have not. The average American actor is very apt to come on the stage with his hands in his pockets, and lounge around as if he were trying to make gestures with his shoulders. If he counterfeits any emotion it is too plain that he is counterfeiting it; he has a stagey, organized way of doing it, which is not at all natural. Probably emotion is less natural to an American than it is to a European. It is necessary for him to conventionalize the expression of it, which tends to make his work stiff and crude."

We believe the "Office Window Man" is a trifle too impressed with the value of consular criticism. We have our own opinion as to the crudity of American actors. Granting that there is a greater percentage of poor actors in American films than there are mediocre players in foreign pictures, nevertheless, taking "polished" as the opposite of "crude," nothing could be farther from the ideal than a polished foreign actor portraying an ordinary American business man. We are per-



HARL METCALFE AND KEMPTON GREENE FIGHTING FOR POSSESSION OF THE RAFT.

of any actor, but that is not a defect that is the sole possession of American films. Motion pictures are open to a multitude of charges on the score of violating the natural conditions of life without seeking to split hairs in deciding questions of right and wrong, according to foreign ideas.

As for consular reports, their alleged deductions have given us many a smile. A few months ago the consular bureau announced that its reports showed that the popularity of Western pictures is on the wane abroad. Now, just when the newspapers of the country have published their editorials accordingly we learn that the foreigners only care for cowboy and Indian portrayals. Next month we will probably hear from the American Consul at Iskuzitski, Russia, that only those American films in which the characters stand on their heads throughout are welcomed by the twenty-three inhabitants of his city. What then?

Kiliarney to get to the lakes. There are about fifty or a hundred of them every day. Out in front of our house, across from the outdoor studio, we have a sign, "Biddilma," and under it a great flag. Since about ninety per cent. of the tourists are American, it is really a sight to see them pull up here and cheer the Stars and Stripes. It gives you a little thrill all right."

William Robert Daly is convalescing from a sprained ankle.

Business has increased to such an extent that Ramo Features has been compelled to open an office in Toronto, Can. John B. Ryan has been placed in charge and is now making the acquaintance of the exhibitors through the guidance of Frank W. Foster, Canadian manager.

Bill Barry, advertising manager for Nicholas Power, has become an author! "Bill" succeeded in plastering Nicholas Power all over a page of the *Mercantile and Financial Times*, one of the most conservative papers in the country.

Convention Leftovers.

Sam Trigger and the rest of the New



YACHT BEING BURNED FOR LUBIN PICTURE, "THREE MEN AND A WOMAN."

York that a farewell party was given him on the Algonquin roof, and it was "some party." Incidentally he represented the Bobbs-Merrill Company.

Clyde Morrison, president of the American Motion Picture Directory Company, was very much in evidence during the Dayton dog days. "Clyde" was nursing a badly injured hand, but this did not prevent his piling up subscriptions for the directory.

The Typhoon Fan can be used for motive power as well as for ventilating, at least I saw one propelling a baggage truck up the main street of Dayton and attempting to drive it into the "six in a room at four and a half a day" Algonquin.

Which makes one wonder whether there was any "rake off" for any one from the hotels.

W. G. Watkins, of the Standard Motion Picture Corporation, was in town.

Arthur Mackley, the popular Belland director, and his wife recently entertained the members of the Photoplay Authors' League and several other friends at their home in Los Angeles. Limericks with plenty of local color were the order of the evening. "Sheriff" Mackley was gently twitted in the verses, though many tributes were paid the host and hostess. Frank E. Woods, manager of the scenario department of the R. and M. studio, was persuaded to forecast the development of the film for 1913. He said that the programme of several short photoplays, with a two or three reel subject for variety, rapidly is returning to favor.

F. J. B.

NO PATHE STOCK

All But Three Players Let Out—Will Engage Actors as Pictures Are Put On

Pathe's Jersey City Stock company is now a thing of the past, and only three players, Paul Panger, Crane Wilbur, and Pearl White, will be kept permanently at the Heights studio. The American branch of Pathe has for some time been making only feature pictures of multiple reel length, and this plan will be continued in the future, with the difference that the players will only be engaged for the special pictures in which they appear.

Following closely upon the decision of the Belair Company to abandon its Eastern producing company, the action of Pathe is given unusual significance. The dropping of the Pathe players resulted from the visit of Charles Pathe to this country last winter, and it is thought that the happenings in the Belair studio were also influenced largely by Charles Jourjon's tour of observation at the same time that the head of the Pathe house was here.

The foreign manufacturers are far from satisfied with picture conditions in America. The cost of productions is said to be unusually greater here than abroad, while the market is considerably more limited.

HIGH PRICE FOR "CABIRIA"

At what is said to be the highest price ever paid for limited territory on a motion picture on a pure rental basis, exhibition rights to "Cabiria" have been sold by Harry H. Raver to Frank Rogers, of Knoxville, Tenn., for fourteen Southern States. The price is in excess of \$50,000. The States are Virginia, West Virginia, North Carolina, South Carolina, Kentucky, Tennessee, Georgia, Florida, Mississippi, Louisiana, Alabama, Texas, Oklahoma, and Arkansas. In these States Rogers may exploit a single copy of "Cabiria" during the life of the contract, which runs for fifty weeks.

Clauses in the contract provide for the exploitation and presentation of this picture in a manner consistent with its dignity. The cities and towns where "Cabiria" is to play must be liberally billed, and the picture must be accompanied by an orchestra of not fewer than twelve pieces and a leader. Prices of not less than 25 cents at matinees and 50 cents at evening performances must be charged. This contract is most important, because of the sum involved and because it opens up a comparatively unexplored method of marketing a film of sufficient merit to constitute an evening's entertainment in itself.

SUIT OVER FOX NOVEL

A copyright injunction suit was filed in the United States District Court last week to restrain the Broadway Picture Production Company and the Eagle Feature Film Company from producing a photoplay entitled "The Trail of the Lonesome Pine," which is said to be patterned after the novel of that name written by John Fox, Jr.

The plaintiffs are Mr. Fox, the author of the book; Charles Scribner's Sons, the publishers; and Klor and Brincker, who produced a dramatized version of the novel by arrangement with Fox.

In making a rough estimate of the damage to the plaintiffs through the production of the photoplay, the complainant says that John Fox, Jr., has made many thousands of dollars and is continuing to receive large sums in royalties through the sale of his book.

LEASES BRONX THEATER

The Sydco Photoplay Company, of which Mr. Albert J. Norton is president, has leased from Mr. George F. Johnson, through Mr. Sydney A. Cohen, the Empire Theater property, at 161st Street, Westchester Avenue and Hewitt Place, the Bronx, for twenty-one years, at an aggregate net rental of approximately \$400,000. Mr. Norton is also president of the Photoplay Theaters Corporation, which conducts a chain of theaters in various cities, including the Regent Theater, at 116th Street and Seventh Avenue.

SIDNEY DREW TO WED

Sidney Drew, the Vitagraph actor, and Miss Lucille McVey, of 51 West Twenty-fifth Street, New York, took out a marriage license last week and announced that they will be married in the Little Church Around the Corner on July 29. Mr. Drew is a brother of John Drew and an uncle of Ethel Barrymore and John and Lionel Barrymore. Miss McVey is a concert singer.

FIRST OF "BIG OTTO BRAND"

Thomas Nash, of the Nash Motion Picture Company, and his Eastern representative, Stanley H. Twist, left Los Angeles last week and are expected to reach New York soon. Mr. Nash brings with him the first release under the "Big Otto Brand," a four-reel animal picture entitled "The Mysterious Man of the Jungle."

"EVANGELINE" SCORES

J. B. Starch, who owns the rights to "Evangeline," has made a Philadelphia production at the Garrick Theater, where business for the past two weeks has been very satisfactory. It is now predicted that the attraction will continue at its present pace until the opening of the regular theatrical season in September.



"THE SEVENTH PRELUDE," TWO-REEL REELAY.

WHERE SUMMER DULLNESS IS TABOO

To the Tune of Clicking Cameras, Directors and Actors on the Coast Are Kept on the Jump

LOS ANGELES (Special).—Although there is plenty of summer on tap for the film colony here, so ultra temperatures have appeared to make life a burden, although it is well along in July. Indeed, the weather is still of the balmy kind, with steadfast breezes and a bracing atmosphere. The nights are very cool. Under such circumstances the ever-increasing film companies here are tooling along merrily, turning out their products with great rapidity. The seashores and nearby islands of the Pacific swarm with agile actors and fussy directors. It is a very unpopular cove indeed which has not its busy camera on the job.

"Captain Alvarez," the great Vitagraph film which proved a Broadway sensation, is having a fine run here, in the land where the feature was made by Rollin S. Sturgeon. Incidentally, the exhibition of this multiple has added to William D. Taylor's laurels greatly. Taylor played the lead while the splendid impersonation of the heavy was by Holt, another local favorite. The audience at Woodley's discovered Taylor in the house and gave him a fine reception. The Pacific colony is proud of the production and of Taylor's performance in the feature. Taylor now is directing for the Balboa Company, producing a three-reel feature which he wrote.

William Garwood, of the Americans, at Santa Barbara, dropping into the city to look up the onion crop on his near-city ranch. Bill says "he has onions as in onions" and expects to clean up on the crop this year. Richard Willis says this is a "strong" argument in favor of a mixed profession.

Hollis S. Sturgeon has returned from the Great American Desert, where he got everything possible from the arid and tepid atmosphere necessary to his three-reel Vitagraph, to say nothing of an epidermis which blisters easily. He denies the report that he is free-lancing or doing anything save drive features to the film for the Vitagraph.

Los Angeles is able to announce a censorship board which uses common sense in its dealings with the film. No piffle judgment bars worthy pictures, and exhibitors have no complaints to make. We commend the rules and regulations of the "Angel" board to feverish censors of Eastern cities.

Dorothy Farley can be as haughty as she pleases and no one will dispute her right. She really has been rescued from a damp death by the hero. Dot was swept off a rock at Catalina Island during a scene. The captain of the camera launch refused to run his boat to the rescue for fear of smashing the boat. Gilbert P. Hamilton, without uttering a single dramatic line, leaped into the billows and brought the un-

conscious leading lady from a very strong whirlpool. Twice Hamilton was sucked under in the swirling waters, but he made the rescue, bringing Miss Farley with him. The cameraman was so excited he forgot to turn on the scene.

At the time of writing, Henry B. Walcott, of the Griffith-Mutual, is recovering from an attack of illness which caused some alarm in that studio. He has been in the hospital several days. Mr. Griffith is holding a production pending his recovery. Director John O'Brien also was a patient, but a brief one. He took a day off while the doctor removed several carbuncles which appeared on his arms and neck. However, John resumed work within forty-eight hours.

The Los Angeles Playgroup Department will install motion pictures for evening entertainment of the neighborhood children and adults.

A ballyhoo feature of the Venice seaside pier is a concession where the public is charged a dime to "see moving pictures made." Inside there is a camera and stage under strong lights where scenes are "pulled." The rush of patrons is not great, picture making being somewhat ordinary here.

The lively Al. Christie also has been on the sick list, but is recovering at this writing. Eddie Lyons and Lee Moran, comedians of Director Christie's tobacco comedy company, have been putting on the pictures with success. They wrote the plays as well.

Charles Ray, of the Kay-Bee, is tagged for the hall of fame. A Wisconsin girl has sent Charles an oil painting of himself, reproduced from a photo. He has framed it and is looking for a location with an effective light, wherein to hang the present.

W. E. WING.

LASKY COMPANY NOTES

Samuel Goldfish has returned from Europe. The trip of the Lasky chief was extremely successful. Mr. Goldfish will join his family at Long Lake, N. Y., where he will spend a few weeks with Jesse Lasky on a fishing trip.

The scenario for "The Rose of the Rancho," which is to be produced by the Jesse L. Lasky Feature Play Company, was submitted to David Belasco last week. The selection of the cast and other details for the first Belasco picture are going forward rapidly.

Wilfred Buckland, artistic director with the Lasky Company, constructed a stockade at Hollywood which Stuart Edward White, author of "The Call of the North," said is even more natural than the original which formerly stood at Big Lake, Canada, far north of the beaten trails.

Charles Richmond, recently secured by Mr. Lasky for appearance before the camera, will in all likelihood appear in Captain Harrington, in which he starred for several years.

"MRS. WIGGS" ON THE SCREEN

California Motion Picture Corporation Sets the Stage for Famous Play

The members of the dramatic cast of the California Motion Picture Corporation have drawn off their boots, unbuttoned their pistols, stacked their saved-off guns in a neglected corner, and backed the antique stagecoach under cover. The stage driver of yesterday has become the proud master of a circus ring and the capricious daughter of the mining camp and belle of a racehobby outcropping to a large city. There has been a marvelous metamorphosis over night. Mere mustaches have given place to full-grown beards and bandaged arms to peg legs. Dross, manners, ages, dispositions and physiognomies have undergone miraculous change. "Salome Jane" has been completed and "Mrs. Wiggs of the Cabbage Patch" has made its advent on the studio stage.

By a contract recently terminated with the Lasker Company, the California Motion Picture Corporation has secured the exclusive rights to "Mrs. Wiggs," which through its pathos and humor, has delighted both as a novel and an offering on the legitimate stage. Alice Hagin Rice, who wrote the book and collaborated on the play, has given valuable advice and criticism in the preparation of the motion picture scenario. Beatrice Michelena, who played the role of Salome Jane in the previous production, is appearing as Lover Mary in "Mrs. Wiggs." House Peters is also one of the big characters in the new photoplay. Andrew Robson, credited as "Yuba Bill" in "Salome Jane," is playing the part of Mr. Wiggs in a checked career of renegade, circus ring-master and repentant husband.

SELIG ZOO THE REAL THING

Elaborate plans are being carried out for the beautifying of the great Horticultural and Zoological Exposition, which will be permanently maintained at Eastlake, Los Angeles, Cal., by William N. Selig, head of the Selig Polyscope Company. Mr. Selig has made arrangements with a prominent sculptor, who is building groups of elephants, and other groups showing lions, tigers and other wild beasts. Plans for an extensive horticultural building are being prepared, and in every way the great Selig Jungle-Zoo will be interesting.

Various parts of the extensive lands which are now enclosed by the high wall which Mr. Selig had built to keep out intruders and to keep the denizens of the jungle-soo within bounds, are being converted into natural conditions such as prevail in various tropical countries. It is expected that the work will be completed in time for Mr. Selig to entertain the public when the Panama Exposition opens next year.

FILMS TO AID OPERA

The success of the film of Humperdinck's music in "The Miracle" has inspired Signor Benoso Sonzogno, the publisher and impresario, to found a new company called the Musical Films Benoso Sonzogno, according to a dispatch from Milan.

Signor Sonzogno thinks that the cinematograph can be used as a feeder for the opera houses, and if properly adapted can be a great means of educating the people up to the level of the classic operas. The chances of young composers to-day are very few, as the majority of the richer and larger houses are tied in their production of new works. But Signor Sonzogno is of the opinion that there is a great future for composers who will write operettas for the film.

Among the old composers who have signed contracts with the firm of Sonzogno are Pietro Mascagni, Alberto Franchetti, Ruggero Leoncavallo, and Enrico Bozzi.

APEX OPENS EXCHANGE

Encouraged by the excellent results secured in Atlanta, the Apex Feature Service has opened exchanges in Dallas, San Francisco and Los Angeles, renting their feature productions direct to exhibitors. Morris Levison, who rendered excellent service in developing the Atlanta territory, is now in Dallas opening commodious offices for the Apex Feature Service in that city, and has been succeeded by O. P. Hall. Morris Winik, who came from London especially to open the Apex exchange on the Coast, has equipped up-to-date quarters at the Pantheon Theater Building, San Francisco, and secured the services of Marion Kohn as manager of that office. Mr. Winik is now in Los Angeles, where he has just rented offices at 802 South Olive Street, from which the southern California exhibitors will be served by the Apex Feature Service.

NEW PRODUCING COMPANY

The Twentieth Century Feature Film Company has just started on its first American production. Alexander F. Frank is the managing director, Frederick Beck the photographic expert, George H. Jones, assistant director, and H. B. Reynolds, general manager.

Mr. Beck photographed the following films: "The Three Musketeers," "House of Bondage," "Trapped in the Great Metropolis," "Traffickers of Souls," and many others. The policy of the new company will be to produce twelve or more features a year.

GOSSIP OF THE STUDIOS



PAUL PANZER.

Pathe Actor Responsible for Many of Pauline's Perils.

PAUL PANZER is proving his popularity and at the same time coining it by personal appearances in theaters throughout the East. The Pathe star profits by adding to the drawing power of his name an out-of-the-ordinary act that is well worth explaining in his own words.

"In the first place," he says, "I haven't attempted to do things I can't do. For instance, I don't try to tell an assortment of alleged funny stories, for, as I tell my audiences, they can probably tell me a good deal better and newer stories than I can. Then again, I make apologies for any breaks I may make in my English, for being born abroad and speaking several languages, it is natural that when excited I should slip occasionally.

"Now that I have told you what my act is not, we will talk of what it is. When I first conceived the idea of making personal appearances I went to Mr. Bonvilain, our vice-president, and arranged with him to make a special reel combining the big dramatic scenes from several of the pictures in which I had met with success. Scenes from several plays are included, and from this fact I call the act 'Big Moments from Big Plays.' I then explain the story leading up to the events of each scene and with this tell the audiences what they really want to know, and that is something about how the scene was taken. Where the scene offered any peculiar difficulties I explain them, and usually there is material for a laugh in each scene. Even when the scene is a heavy dramatic one, I treat it lightly, for I want to keep the glooms from entering the act."

Crowded houses have greeted Mr. Panzer wherever he has appeared. His manager, Mr. M. Krauss, reports that the Fall bookings will be certain to keep the Patheite on the jump between the Jersey City studio and his evening and Saturday and Sunday engagements. As another aid to publicity, Mr. Krauss has just had a song written around Mr. Panzer by M. K. Jerome, of the Waterson, Berlin and Snyder firm. It is entitled "The Moving Picture Man."

While on the legitimate stage, Paul Panzer was for several seasons with Augustin Daly, and was stage-manager for Mr. Daly when he joined the Vitagraph Company in the days when the roof of a Nassau Street skyscraper was the Vitagraph studio. For a time Mr. Panzer was an independent producer until, three and a half years ago, he joined the Pathe stock, where he has been ever since.

Mr. Panzer was born at Wursburg, Bavaria, the great university town, and studied pharmacy at the University of Wursburg. In addition to a course in vocal music at the Conservatory of Wursburg. When he left Germany he was a lieutenant of the artillery reserves.

WALLACE BRUNT, the Essanay comedian,

is being seen in a new series of pictures released each Monday under the hand of "Sweedie." These comedies concern the adventures, humiliations and embarrassments of a Swedish servant girl. The role just fits Beery, as he is capable of portraying the part of a dominating servant girl, who thinks she is abused.

BURN BROWNSHAW, of the Essanay, who went to Denver recently for the opening of the New Plaza motion picture theater, has returned to the Chicago studio. The Denver crowds filled the theater at every performance to see Miss Brownschaw in her classical dances, and she was feted by society. One of the principal events of the engagement was a banquet given the star by the General Film Company.

So PAULINE BUSH is to be starred at the head of her own company at the Universal. Pauline Bush has earned this right by reason of her conscientious and clever work, and because she has steadily fought for it and kept it in constant view. Joe De Grasse will be the director and handsome Joe King and that clever character actor, Lon Chaney, will support Miss Bush in a series of strong dramas.

ADELE LANE, of being, appeared comparatively recently in two dramas, in one of which she was a forlorn and thin outcast and in the other an emaciated Quakeress, and she is quite delighted with a letter she has received from a friend who knows her well and who asks with genuine concern how she is, and deplores the fact that she is getting so thin. Adele Lane takes it as a nice tribute to her skill in making up, and is able to assure her friend that she has not lost any weight of late.

HARRY POLLARD is making a two-reeler out of "A Midsummer's Love Tangle" for the "Beauty" brand at Santa Barbara. Apart from the altogether delightful performance of Margarita Fischer, opposite Harry Pollard, little Kathie Fischer is giving a lifelike portrayal of "Buddy," a mischievous little rascal, and Joe Harris and Fred Gamble have good character studies.

SUCH IS FAME! An interview with Harold Lockwood, of the Famous Players, which appeared in a north of England paper, gave some startling information. It said that he was acting with Mary Fuller at Selig's. How wow! at the time this veracious (?) interview was concocted Harold was acting opposite Mary Pickford and not Mary Fuller, and of course Harold left Selig's long ago. A little knowledge is a dangerous thing indeed.

EDWIN AUGUST has left Los Angeles for New York on a business trip. He was not satisfied with existing conditions, so stored his automobile and departed, leaving a lot of good friends behind him.

In a Lubin photoplay entitled "Three Men and a Woman," a yacht was needed, and George Terwilliger, the director, purchased the Herreshoff model called *The Vesta*. It is supposed to take fire and the seamen desert in a panic, leaving Kempton Greene, Marie Metcalfe, and Anna Luther on board. Greene (in the play) shows the yellow streak and jumps for the boat being lowered by the crew. He misses the boat and struggles in the water hanging on to a piece of wreckage. While the boat load of sailors pulls away, Metcalfe throws the yacht raft overboard, and with Miss Luther, who is unconscious, jumps into the sea. Greene fights for the raft, but Metcalfe beats him off and saves the girl. Greene is drowned (according to the play) and the yacht burns until a boiler explosion takes it to the bottom.

A COMPANY of Melair players have left the Western studio at Tucson, Ariz., for Prescott, to attend what is known as "Frontier Day Celebration," which is held each year during this month. Among those in the party are Mildred Bright, Edna Payne, Joe Ryan, Norbert A. Myles, and Hal Wilson. It is the intention of the Melair Company to take a complete motion picture of the doings during Frontier Day Celebration. Joe Ryan will enter the bucking and roping contest, and as he is known to be one of the best riders in the Western country it is safe to say that he will return with a trophy. In the eighty-mile automobile race, for which a prize of \$1,000 is offered, Edna Payne, a leading Melair player, will ride with one of the contestants.

KALEM'S FIVE-A-WEEK

THE VAMPIRE'S TRAIL

A TWO-PART FEATURE OF THE ALICE JOYCE SERIES

One of the strongest stories Kalem has produced since "The Vampire." Alice Hollister, Tom Moore, Harry Millarde and Robert Walker in the cast supporting Miss Joyce.

Released Monday, August 3rd

Attention-Attracting 1, 3 and 5-Showers

THE CHIEF OF POLICE

An absorbing sociological drama. How justice is finally accorded a man imprisoned for another's crime, makes this a story with a big heart-hold.

Released Tuesday, August 4th

Striking 1 and 3-Show Features

THE OPERATOR AT BLACK ROCK

Helen Holmes in a Two-Part Drama. The holdup of the Fast Mail; the runaway train and the leap on horseback from a 50-ft. cliff, among the extraordinary events.

Released Wednesday, August 5th

Business-Bringing 1, 3 and 5-Showers



Scene from "GREY EAGLE'S REVENGE"

Don't Monkey With the Buzz Saw

A Marshal Nielan-Ruth Roland comedy. Henpeck tries hypnotism in an effort to outwit wife and her mama. His downfall will bring chuckles, laughs and roars.

Released Friday, Aug. 7th

GREY EAGLE'S REVENGE

In his rage, Grey Eagle slays his best friend by mistake. How he expiates his crime is depicted in a breathless climax.

Released Saturday, Aug. 8 Superb 1 and 3-Showers

KALEM COMPANY

235-239 W. 23d Street
NEW YORK

CURRENT PRODUCTIONS BY EDISON DIRECTORS

C. JAY WILLIAMS

The Bucket Habit
The Revengful Servant Girl
Qualifying for Love
NEXT—A Casino Rival—July 27

WALTER EDWIN

A Night of Terror
Daily Plays Detective
Daily at the Helm
NEXT—The Last Assignment—July 28

GEORGE A. LESSEY

Molly the Drummer Boy
His Spanish Cousins
The Two Doctors
NEXT—Laddie (3 parts)—July 24

J. SEARLE DAWLEY

Motion Picture Producer

R. 1009, Candler Building, New York.

FRANK POWELL

PRODUCER OF FEATURES

PATHE FRERES

Current Release—THE STAIN (6 Reels)

Coming—THE CORSAIR (4 Reels)

Just H. Crane

Director

Imp Features

MARSHAL NEILAN

Managing Director

KALEM CO.

Hollywood, Calif.



MARGARET GIBSON, OF VITAGRAPH.

Photographed After the Popular Actress Had Been Awarded the Prize for the Prettiest Costume on the Coast.

PATENTS CO. COMPLAINANT

Wants Injunction Against Thanhouser and Universal Companies for Alleged Infringement

Claiming that the Thanhouser and Universal companies are guilty of infringement of the Edison patents, the Motion Picture Patents Company has instituted actions in the United States District Court against the concerns named. An order directing the Thanhouser Film Corporation to show cause why a temporary injunction should not be granted, pending a decision in the case, has been issued by Judge Hand. Judge Mayer recently upheld the validity of the Edison release patents and issued an injunction enjoining the Universal Film Manufacturing Company, the Independent Moving Picture Company, and the Imp Film Company from using the Warwick camera. The defendants filed a bond of \$50,000, and a stay was granted.

In reference to the Thanhouser Company, George F. Scull, vice-president of the Motion Picture Patents Company, has subscribed to an affidavit stating that the defendant has been using a camera in the production of motion pictures which constitutes an infringement of the Edison release patents, controlled by the complainant. It is further alleged that the Thanhouser Company has anticipated the suit and the possibility of an injunction by producing enough negatives to enable it to continue in business in the sale and rental of photoplays, if use of the camera is prohibited. In addition to the injunction, damages for an alleged loss of legitimate profits are asked.

AD-FILM MAKERS TO ORGANIZE

With a view to bettering trade conditions, eliminating the irresponsibilities who are entering the industrial motion picture field, and correcting other unwholesome conditions, a call for a meeting of industrial advertising film manufacturers to take up these matters has been issued.

This call is signed by H. J. Elkin, manager of the industrial department of Pathe Freres; Arthur N. Smallwood, of the Smallwood Film Corporation, and J. M. Torr, editor of *Moving Picture Publicity*, and asks the attendance of all manufacturers of industrial films at a meeting to be held Aug. 15 at Hotel Shelbourne, Brighton Beach, New York.

Matters of importance to all interested in bettering conditions will be discussed. One of the topics will be the formation of a National Association of Ad-Film Manufacturers. Those expecting to attend may notify Arthur N. Smallwood, 175 Fifth Avenue, New York.

SPOKANE'S FIRST PICTURE

The first photoplay ever made in Spokane, Wash., with the entire cast of Spokane people, was shown at the Casino last week. The picture is entitled "When Betty Marries," and all scenes are laid in and around Spokane. Betty Thorpe has the title part and Elvo Deffenbaugh is leading man. The pictures are the first product of the Southern Sun Corporation, A. L. Smith, manager. Hundreds of Spokane people appear in the picture, as many of the scenes were taken on the downtown business streets. The Old National Bank, the Hotel Spokane, Riverside Avenue, Manito Park and a dozen other well-known spots are included. The picture is in two reels.

B. A. ROLFE CO. INCORPORATED

The B. A. Rolfe Photo-Play, Inc., with principal office at 1493 Broadway, New York city and capitalized at \$50,000, was incorporated with the Secretary of State last week, for the purpose of conducting a general motion picture and photoplay business, also to deal in plays and sketches. The directors are Benjamin A. Rolfe, Charles H. Maddock, Max Karger, 214 West 110th Street, New York city.

FILMS SHIPPED IN METAL

New Regulations by Interstate Commerce Commission Will Go Into Effect Oct. 1

As a fire preventive, on account of the ready combustibility of celluloid, motion picture film shippers will be required to pack the films in special containers on and after Oct. 1, according to new regulations issued by the Interstate Commerce Commission.

A double container will be required. First, the film must be inclosed in a metal case, which, in turn, is to be packed in a spark-proof wooden case or a case of sheet iron, not less than .02 inch thick, of No. 25 United States standard gauge, lined throughout with fiber board, at least one-eighth of inch thick, or some proper insulating material.

Formerly it was the custom to ship films merely in fiber board cases, but so many fires occurred in shipment, which destroyed hundreds of dollars' worth of films and precipitated countless law cases, that the necessity for safeguarding was taken cognizance of by the commission.

The new regulations further demand that the name of the shipper, on a yellow label, be conspicuously pasted on the exterior of the container, and prohibits the acceptance for transportation by any express company unless all the requirements are first met.

While the regulations do not go into force until Oct. 1, the commission is receiving many inquiries from film companies regarding the details of the new law. Some of the companies have their attorneys in Washington entering protests against certain features of the regulations.

GOOD STORIES AVAILABLE

James B. Connolly, the writer of sea stories, arrived from Vera Cruz recently and placed all of his works with Frank Henry Rice, film rights broker, for the photodrama market. These include "Out of Gloucester," "The Seiners," "Job Hutton," "The Deep Sea Trawl," "The Created Sea," "Open Water," "An Olympic Victor," and "Wide Courses."

Ralph D. Paine also came down from his New Hampshire home and placed with the Rice house "The Wrecking Master," "The Stroke Oar," "Sandy Sawyer," "The Story of Martin Coe," "The Dragon and the Cross," "Cadet of the Black Star Line," "The Head Coach," "The Steam Shovel Man," etc. Mr. Paine has attained great popularity on both sides of the Atlantic as a writer of novels of adventure and of college life.

"THE JUNGLE" A STRONG CARD

Sol Lesser, president and general manager of the All Star Feature Distributors of San Francisco, Los Angeles, Denver, Seattle and Portland, arrived in New York city last week with wondrous tales of the reception which is being accorded productions of the All Star Feature Corporation in the West.

Mr. Lesser says that on the Monday morning on which the production of Upton Sinclair's "The Jungle" opened in Portland there were no less than three hundred people in line waiting at 10 o'clock in the morning for the doors of the theater to open. Other cities of the Coast have reported equal popularity for this picture.

RELANCE HAS TEN LIONS

"Teddy," the lion which killed Emerson Dietrich, of Brooklyn, in Chicago, three weeks ago, was taken to Yonkers by Madame Adgie, its owner, last week and posed in "make-believe" killings for moving pictures. Ten lions in all, including "Trilby," who tried to save Dietrich, are acting for the Reliance Film Company.

"Teddy" was let into the arena where he is supposed to devour Christians in the play, "The Sign of the Cross." It was "Teddy's" first public appearance since he slew his keeper and barely escaped execution by the Chicago police for murder.

FOR FILM DISTRIBUTION

Al Lichtman's Alco Film Company Gives Exhibitors Exclusive Rights to Features

Al Lichtman, until recently sales manager of the Famous Players Film Company, has formed the Alco Film Company and established offices in the Heidelberg Building, Times Square, New York, for the distribution of quality films. Mr. Lichtman's study of the feature film market from its inception to its present development—a development which he has greatly assisted—has given him a broad knowledge of the feature film business and its intricacies and possibilities. This valuable experience will now be devoted to the combined interests of the distributor and exhibitor.

The plan of the Alco Film Company, of which Mr. Lichtman is president and general manager, is a novel one, as under the arrangement he has worked out, a good film subject seems certain to receive the recognition and financial returns which are its due.

The plan is to organize a circuit of the largest picture theaters throughout the country, one in each of the largest cities of the United States. These theaters will book one meritorious feature film a week, obtained from any reputable source, through the Alco Film Company, for which the theater will pay the highest justified price, in return for which the Alco Company will give these theaters throughout the country exclusive privileges in their cities for a certain period. This policy will enable the theater to charge a higher price of admission than has heretofore been within the range of the exhibitor, and without fear that after pursuing a complete advertising campaign for the picture, a competing exhibitor can obtain the same film within a short time thereafter and reap the profits of the other's enterprise. To effect this security, after the week's run the film will not be shown in the city for a term of six months, during which time the film will play the smaller towns throughout the country, distributed from the Alco exchanges, which will be established at an early date in the principal cities of the United States.

This organization will distribute only the highest grade productions available from the world's market, and the length of film will not determine its eligibility, for Mr. Lichtman believes that the word "feature" is a misnomer, as applied to the number of films exploited under that title, and a one-reel production may have as large a drawing and pleasing power as a production of eight reels.

Mr. Lichtman claims that any corporation or individual who has a good production can find a safe and certain market through the Alco Company. Any exhibitor who wishes to be independent of film factions and who desires to select his programs will be welcomed into the organization, provided he has a theater seating at least one thousand people, located in a city of a population of two hundred thousand or over.

From appearances, the organization of the Alco Film Company is a decisive step toward the thoroughly open market.

FILMING "THE ROSARY"

Arrangements have been made for the production of "The Rosary," as produced by Howland and Clifford and played in every large city in the United States. The production will be a Sellg. The work of the production is now going on in the big Sellg studios at Edendale. The date for release has not yet been announced.

LOUIE STREWART, of the "Five Stewarts," will play the part of Ethel Barrymore's son in Augustus Thomas's picture, "The Nightingale."

"IL TRAVATORE" FILM

Six-Reel Production Is Being Made at David Horsley's Bayonne Studio

The announcement made in a recent issue of *The Mirror* concerning David Horsley's plan to produce seven one-reel comedies a week, to be released through twenty-nine special exchanges, was only a partial explanation of the activities at the Centaur studio in Bayonne since the first of the year. It now develops that a pretentious six-reel production of "Il Travatore" has been progressing.

The scenario of "Il Travatore" is founded upon the original drama, "Leonora di Savilla," by Gattiera, and upon the famous Verdi opera, the libretto of which was written by Cammanora, who also closely followed the Gattiera drama. It was written by Charles Simone, under whose direction the picture is being made.

The Centaur studio and workshops have been busy since the first of the year building substantial castles, churches, convents, battlements, etc., and constructing accurate properties and costumes of the period—the early sixteenth century. This work has been in charge of J. E. Pinto, the Italian scenic artist and sculptor, whose productions at Milan and San Carlos, Naples, and later for certain Italian film concerns have been notable. Fully four months were devoted to the planning and construction of the sets.

The cast of "Il Travatore" includes Jean Thral, Agnes Mages, Morgia Litton, Gerorgette Leland, Julia Hurley, Carolyn French, Lorna Russell, Grace Renard, Charles Tricoll, Frank Holland, Fred Loomis, George Bancroft, and M. E. Hannafy.

PRaise FOR ADE COMEDIES

Many letters praising the new photoplays of George Ade's "Fables in Slang," are being received at the Essanay offices. For the most part they are from exhibitors in all parts of the country who attest to the increased patronage they have had since they began booking the Ade comedies.

The following, from an exhibitor in Cleveland, states:

"That George Ade has a following few humorists in America can boast is shown by the great crowds that have been flocking to our theater since we started the Ade 'Fables in Slang' series. From the very first comedy the series has been the most popular of any we have ever shown. It certainly speaks well for the Essanay Company that it can so accurately reproduce in a photoplay the subtle humor of Mr. Ade. Keep up the good work and we will make a record for this theater."

"AT THE OLD CROSS ROADS"

Arthur C. Alston has closed a contract with the Select Photo-Play Producing Company of New York city, and they have already commenced to film "At the Old Cross Roads," a play which enjoyed for fourteen seasons artistic and financial success, the tour extending in that period from Coast to Coast. Estha Williams, who for eight consecutive seasons was seen as Farepa in "At the Old Cross Roads," has been engaged for the same part. Frank Dear, the director who recently produced "The Trail of the Lonesome Pine," will have entire charge of the technical end of the filming of "At the Old Cross Roads."

JOHN HUNNY will appear at the Empire Theater, Richmond, Va., the week of Aug. 17. He will be the first of many stars from the moving picture field and from the legitimate, who will hold the Empire boards, supported by the Lucille LaVerne company, next season.



HAMILTON REVELLE, ON THE LEFT, AND SIGNOR GILA, A PHOTO-PLAY-WRIGHT, READING "THE MIRROR" IN TURIN, ITALY.

Mr. Revelle is appearing, with Rita Jolivet, in Ambrosio Feature Productions Between Seasons of Stage Work in America.

Griffith TO THE EXHIBITORS! Griffith

You can be perfectly certain how your patrons will take

D. W. GRIFFITH'S MASTERPIECE

"HOME, SWEET HOME"

YOU take it, and THEY'LL take it, just as ALL who have seen it took it

Read What Authorities Say About It Around the Country!

The opinions of the motion picture press:

Louis Reeves Harrison in the New York Moving Picture World writes:

"HOME SWEET HOME, a Photodrama of beautiful motive, of exquisite treatment, imbued with the personality of brilliant Griffith."

"An appreciation of genius by genius."
"An enchantment of the screen."

The N. Y. Dramatic Mirror says:

"You will want to see HOME SWEET HOME because the hand of David W. Griffith is felt in every scene; you will want to see it because of the photography; you will want to see it because never before has a cast of equal strength been gathered together in one picture under such a master hand."

The opinions of the great Metropolitan daily press:

Victor Watson of the New York American says:

"The master art of the 'Movies' beautifully done."

The New York Herald states:

"Perfect in every detail."

Leading Managerial Opinions:

New York welcomed it at the Strand Theatre with crowded houses.

The Manager of the Strand Theatre, New York City, the most beautifully appointed motion picture theatre in the world, wired:

"The most beautiful picture I ever saw."

Los Angeles, Cal., turned out en masse to see it open Clune's Auditorium, and thousands were turned away disappointed.

W. H. Clune of Los Angeles, Cal., wired:

"The most wonderful picture ever shown. My theatre seats over 3000 people at first class prices, and we turned them away every day."

Thus, from Coast to Coast, has HOME SWEET HOME made its appeal to human hearts.

This great picturization of the song that has reached all hearts, cannot fail to reach the hearts and minds of your clientele.

BOOK IT NOW!

To Foresighted Exhibitors To-morrow Always Comes

AND in the dictionary of progress "to-morrow" means a *bigger* audience, more *faithful* audience, more *confident* audience.

An audience which relies more implicitly than ever upon your promise to entertain them. It is an audience which has grown accustomed to seeing in your theatre, a succession of uniformly *good* pictures—a good program and good features.

The consistent production of good pictures is what has earned for Mr. Griffith the soubriquet, "The Belasco of the Movies."

Why? First, because Griffith films are *perfect in detail*, both in construction and enactment; Second, because Griffith films invariably *score great hits*.

When people see Griffith films advertised they expect something *mighty good*. When they see Griffith films exhibited they get something *considerably better* than they expected.

That is why Griffith films bring confident audiences
—*Big audiences to-day*

—*Bigger audiences to-morrow.*

Mr. Griffith personally directs films produced by the Majestic and Reliance Companies, and released as part of the Mutual Program, as well as the big theme dramas, which are booked through

The Continental Feature Film Corporation

29 Union Square, New York City

All Mutual Exchanges

FEATURE FILMS OF THE WEEK

New Vitagraph Bill Headed by "My Official Wife," a Strong Russian Drama—"The Little Gray Lady," Finely Adapted—Lubin's "The Incompetent"

"BROADWAY STAR FEATURES"

Vitagraph Productions Shown at the Vitagraph Theater. "My Official Wife," Drama in Five Parts, Adapted by Marguerite Bertsch from a Play by Richard Henry Savage. Directed by James Young. "Uncle Bill," a Melodramatic Farce in Three Parts, Written by Marguerite Bertsch and Directed by Ralph Ince.

"My Official Wife"

Helene Marie (my official wife), Clara Kimball Young
Arthur Bainbridge Lenoxx Harry T. Morey
Laura Mary Anderson
Marguerite Mary Anderson
Basile Weistak Arthur O'Connell
Baron Friederich L. Rogers Lytton
Eugenie Natalie Jensen
Constantine Weistak Charles Wellman
Olga Louise Cassart
Sacha Marie Williams
Sophie Helen Connelly

Marguerite Bertsch, scenario editor of the Vitagraph Company, brushed the cobwebs away from Richard Henry Savage's old-time drama and dressed it up in film fashion, and in the printing of the programme Mr. Savage gets the larger type of the two. He is not due to receive first credit, however, for a picture as Russian as vodka, even if it was made in America. Taking a play of this stamp and transforming it into a thoroughly dramatic screen production is virtually producing an original work; for it is the handling, not the idea, that marks the difference between an ordinary Russian melodrama and an extraordinary one. The verisimilitude of "My Official Wife," the force of the situations and the beauty of the acting, combine to make a drama that to the American mind at least typifies explosive Russia—on the one hand a luxurious nobility, on the other the nihilists, and a connecting chain of missing bombs.

Director Young did wonders in getting settings and costumes with enough atmosphere about them to make even the czar feel at home. The court ballroom scene, the big interior effect of the film, is a truly massive piece of staging. Everything about it looks substantial, and it has depth in which to accommodate all of the czar's friends, not to mention his very pretty, dangerously clever and quite implacable enemy, Helene Marie. The czar never had a closer call than on the night of that particular ball, but he lived to die another day.

Clara Kimball Young, the Helene Marie of the story, gets very much the largest type on the programme, and she earns every letter of it. There is a temptation to say that Miss Young never created a character so intense, convincing and fascinating. But that may be an exaggeration. Anyway, this bewitching nihilist is Miss Young at her artistic best. Her quick changes of mood and expression, her suggestion of a woman that would gladly pass through Hades if by so doing she might gain her end, lend a tone of passionate recklessness to the character that no nihilist should be without. Harry T. Morey, as Lenoxx, the American called to Russia to settle his daughter's estate, makes a good foil for the woman, and a third member of the company, who looks and acts like just what he is supposed to be, is L. Rogers Lytton, as Baron Friederich, chief of the Russian secret police.

The first scene of the picture seems more like the conclusion of a love story, for it shows a happy couple standing beneath a floral wedding veil. Lenoxx's daughter has just been married to a Russian. He dies. Lenoxx must visit Russia; therefore he gets two passports, one for himself and one for his wife, and thereby hangs the tale. Helene Marie, awaiting an opportunity to return to her native land, learns that Lenoxx's wife is not going to accompany him. There will be an extra passport, and it must secure her passage into Russia. She plays her cards so well that she enters the country as the American's "official wife" in the eyes of the law, and visions of being sent to Siberia prevent his exposing the fraud.

Even the Chief of Police, who is on the lookout for Helene Marie, is fooled into believing that the nihilist is Mrs. Lenoxx. Sacha, a young aristocrat, falls head over heels in love with the dark-eyed Russian, and finally, after every thrill has been squeezed out of a productive plot, he elopes with her, still believing that she is Mrs. Lenoxx. When told the truth his love stands the test; but while Helene and Sacha are clasped in each other's arms, the audience sees a torpedo launched in the direction of the yacht that carries them. It cuts through the water, blows the yacht into splinters, and the scene darkens on two lifeless bodies bobbing up and down on the waves.

"Uncle Bill"

Uncle Bill Donald Hall
John Mason William Humphrey
Julia Mason Julia Swaine Gordon
Olivia Constance Talmadge
Jack Trent Billy Quirk
Vivian Trent Anita Stewart
Mason, Sr. Albert Woodard
"Ole" Currier Jack Brown
Murray Andrew Handoff

Just as the proof of the pudding is in the eating, the proof of a farce is in the number of laughs it draws. "Uncle Bill," then,



"THE LITTLE GRAY LADY," WITH JANE GREY.
The Heroine of Channing Pollock's Play Appears in the Left Foreground.

is a few points behind some of its predecessors on the humorous end of the Vitagraph bill. And even at that the melodramatic farce, as Miss Bertsch, the author, terms it, goes very well. In story and construction it recalls the conventional method of building a type of stage entertainment that is not listed among the 1914 fashions. It is exceptional among pictures in that the action of the entire three reels transpires during one evening.

The characters are too numerous and the complications too varied for inclusion in a brief summary. Uncle Bill, visiting a nephew whom he has never seen, impersonates an unknown cousin, while a burglar impersonates Uncle Bill. They are the center of discord. The acting is bright, the scenes are well staged, and there is no questioning the ingenuity displayed in the arrangement of the scenario. Here, as in all other Broadway Star Features, photography is flawless.

"THE INCOMPETENT"

Two-Part Drama Produced by the Lubin Company under the Direction of John Ince. Scenario by Daniel Milha. Released July 8.

George Hilton John B. Lane
Howard Gardner William O'Connell
Hilton's Secretary Charles Kelly
Mildred Gardner Rosetta Brice

One of a series of strong plays dealing with matrimonial difficulties and domestic relations, this, surely an important one in the series, compels close attention to the screen and merits analysis. Whether it be the clever work of Miss Brice contrasted with the equally able delineations of John Ince and William O'Connell; whether the credit should be attributed to Mr. Ince in his directorial capacity, or whether the author, by his progressive development of characters, has managed to convey to the play an absorbing interest that holds the attention, is hard to say. More likely it is a combination

tion of the three that lends life and interest to the picture.

The fortune hunter wins the heart of the heiress and a marriage eventuates early in the reel. He borrows money from her to start in business, and, established with a broker's sign on the glass door, he proceeds to speculate with his wife's money. He loses almost all. His wife, ascertaining his incompetent methods, takes her place in his office as secretary. Hilton, a rich broker, enters the office, and, pleased with the secretary, gives much valuable business to the firm. On his proposing to the secretary he learns of her being married. He also happens to pick up a note which the wife had written to her husband, telling him that she was going out with the rich broker, fearful of losing his business.

The broker lays a trap for the husband, and the latter, hearing the broker, as he thinks, buying a certain stock, plunges wildly on the same stock. He is on the verge of ruin. The broker then telephones the wife that unless she calls at his apartment that night her husband will be ruined in the morning. The offering here takes on a trend that recalls a scene in "Paid in Full." The woman goes, and proclaims her integrity. Her husband enters and shoots the broker and then in a tussle with a policeman shoots himself accidentally. The broker recovers.

"THE LITTLE GRAY LADY"

Four-Reel Adaptation of a Play by Channing Pollock. Produced by the Famous Players Film Company.

Anna Gray Jane Grey
Perry Carlyle James O'Connell
Ruth Jordan Jane Pearson
Sam Menda Hal Glendon
Mrs. Jordan Julia Wilett
Richard Graham Robert Cummings
Mrs. Graham Kathleen Arnold
John Moore Edgar Davenport
Mrs. Carlyle Sue Balfour

Washington has a numerous "younger

set," never mentioned in the society columns of the newspapers. Yet it comprises a mighty important part of life at the capital. Ability to pass a civil service examination and to get an appointment are the only requirements, and the inducements draw bright boys and girls from faraway homes. They make the sections of Washington that the tourist doesn't see, a city of boarding-houses. Many idle hours are on their hands; numbers of young people are brought into intimacy under the same roof. They are living the same kind of lives, their incomes are about equally limited, they are, as Channing Pollock shows, a likely source of romances quite as engrossing as those hatched in the families of Senators, Congressmen and foreign ambassadors. He imagined one of these romances and put it into a very human play, "The Little Gray Lady," which now becomes a no less human motion picture.

The production is saturated with Washington atmosphere (the boarding-house Washington), and the story it tells seems to belong just there. It all comes about so naturally, and gradually grows dramatic because the people huddled together in the same house react on each other to that end. Granting the characters and the position in which we find them, they couldn't very well help being dramatic. If an author makes an audience feel like that he may be comfortably confident that it is going to like his picture.

Ambition knocks hopelessly at the doors of Anna Gray (the little gray lady) and her sweetheart, Perry Carlyle. Living in an Ohio town, they study in friendly rivalry preparatory to the examinations for admittance to the United States Treasury Department. Both pass, but Perry is the first to receive an appointment, and with all the assurance of successful youth he goes to Washington. Inexperienced and practically friendless, he welcomes the kindness of a fellow-worker, Ruth Jordan, who takes him to her mother's boarding-house. Ruth is never at a loss for some entertainment with which to pass away the evenings. If it is not the theater it is a dance, or perhaps a supper party, an altogether too costly programme for Perry's income. He borrows money from Graham, one of Mrs. Jordan's boarders, then he borrows more money, and then Graham happens to see how his loans are being spent. He demands immediate payment.

In this crisis Perry has the misfortune to discover that he can secure bits of mutilated bills and paste them together with an exactness sufficient to make negotiable money. The following day Graham is repaid and Perry has the wherewithal for high life with Ruth. "The little gray lady" is called to Washington to fill a vacancy. She finds what everybody in the house knows by this time, that Perry is completely infatuated with Ruth, and many lonely evenings she spends in her room.

Treasury officials discover that mutilated currency is being patched up and circulated. Sam Menda, a detective, is put on the case, and the first clue leads to the Jordan boarding-house, where he becomes a resident. Bit by bit evidence is drawn about Perry, and then the crash that shows "the little gray lady" fighting for her erring sweetheart just as valiantly as if he had been true to her. At this point of the picture there is a fine succession of dramatic scenes vividly presented. Perry realizes what a fool he has been, declares that he never really loved any one but the faithful Anna, and for the sake of "the little gray lady" the detective consents to cover up the evidence that the pair may leave for South America.

Jane Grey is appealing in the pathetic moments of the little role and sincere in emotional passages; furthermore, she is just the type. James O'Connell makes a likable man out of a weak character, and Jane Pearson imparts the qualities of a designing young woman. Many of the scenes were photographed in Washington, and whether exteriors or interiors the film is always clear. The only improvement that suggests itself is of minor consequence. Larger printing of letters and telegrams would mean easier reading for those in the rear of a theater.

"FANTOMAS, THE FALSE MAGISTRATE"

Four-Part Detective Melodrama. Fifth Release in the Gaumont Company's Fantomas Series.

Fantomas Victor Navarre
Inspector Juve James Brown
The Journalist, Vander Louis Melander
The Assassin, Bess Jack Morris
The Marquis of Terzagli Fred Weston
The Marquis of Terzagli Daniel Pollock
Rosa Susie Bret

Fantomas continues to be an extremely interesting person. He is such an artistic criminal. Never by any chance is he content with being just an ordinarily successful thief or a relentless murderer. He must do things in his own individual way, and generally it is a way that never would suggest itself to anybody else. For instance, at one point in this installment of adventures Fantomas finds the death of a certain marquis to be highly desirable. The marquis has retired for an afternoon nap, while a gas log splutters on the hearth. The criminal might have choked him, but that would have been crude. Instead, he goes to



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DATE	MAKER	PLAY	STAR
Monday, Aug. 31	Famous Players	"Lost Paradise"	H. B. Warner
SEPTEMBER			
Thursday, Sept. 3	Bosworth	"Odyssey of the North"	Bosworth
Monday, 7	Lasky	"The Girl in the Red Velvet Dress"	Dustin Farnum
Thursday, 10	Famous Players	"Uncle Sam's Daughter"	Hobart Bosworth
Monday, 14	Bosworth	"The Girl in the Red Velvet Dress"	Bosworth
Thursday, 17	Lasky	"The Girl in the Red Velvet Dress"	Bosworth
Monday, 21	Famous Players	"The Girl in the Red Velvet Dress"	Bosworth
Thursday, 24	Bosworth	"The Girl in the Red Velvet Dress"	Bosworth
Monday, 28	Famous Players	"The Girl in the Red Velvet Dress"	Bosworth
OCTOBER			
Thursday, Oct. 1	Famous Players	"Marta of the Lowlands"	Bertha Kalich
Monday, 5	Lasky	"The Rose of the Ring"	Charles Richmond
Thursday, 8	Famous Players	"The Rose of the Ring"	Charles Richmond
Monday, 12	Lasky	"The Rose of the Ring"	Charles Richmond
Thursday, 15	Famous Players	"The Rose of the Ring"	Charles Richmond
Monday, 19	Bosworth	"The Rose of the Ring"	Charles Richmond
Thursday, 22	Lasky	"The Rose of the Ring"	Charles Richmond
Monday, 26	Famous Players	"The Rose of the Ring"	Charles Richmond
Thursday, 29	Bosworth	"The Rose of the Ring"	Charles Richmond
NOVEMBER			
Monday, Nov. 2	Famous Players	"Behind the Scenes"	Mary Pickford
Thursday, 5	Lasky	"Behind the Scenes"	Mary Pickford
Monday, 9	Famous Players	"Behind the Scenes"	Mary Pickford
Thursday, 12	Lasky	"Behind the Scenes"	Mary Pickford
Monday, 16	Famous Players	"Behind the Scenes"	Mary Pickford
Thursday, 19	Lasky	"Behind the Scenes"	Mary Pickford
Monday, 23	Bosworth	"Behind the Scenes"	Mary Pickford
Thursday, 26	Lasky	"Behind the Scenes"	Mary Pickford
Monday, 30	Famous Players	"Behind the Scenes"	Mary Pickford

*** The space here reserved for releases of equal quality time productions of the open markets of the world.

the cellar, turns off the gas for a moment, then turns it on again, while the marquis still sleeps. Enough gas escapes into the room to make the sleep permanent. Fantomas is full of such playful ideas.

To start the picture, the arch-criminal is released from jail because Police Inspector Juve believes that by following Fantomas he will be able to locate lesser members of the still active band of thieves. Needless to say, the fugitive leads the way on a wild chase. Right at the start things break right for Fantomas. A magistrate happens into the baggage car occupied by the traveler, and, having been killed and stripped of his clothes, the magistrate is last seen falling into a river as the train passes over a bridge. With a false beard and a wig among his belongings, Fantomas has no difficulty in impersonating the magistrate. His opportunities for lucrative crime become wonderful and many a one of them elude him.

Without attempting to follow the twists of this intricate story, one incident is too striking to pass unmentioned. The jewels—the priceless jewels—are hidden in a great church bell hanging in a tower. Leaning a ladder against the bell, Fantomas allows one of his confederates to climb upward until he grasps the clapper. Then the investigator of so many villainies thinks it would be to his advantage to leave his friend in the bell, so the ladder is removed and there the man stays. When the sexton tolls the bell for the funeral of the dead marquis, he wonders why the tones are muffled.

There is little that is conventional and a great deal that is unusual and exciting in these four reels, well acted, adequately staged and clearly photographed.

"A MAN'S WAY"

Two-Part Drama Made by the American Film Manufacturing Company. Released July 20.

A strong central interest and a heart pull are the distinguishing features of this drama, which, however, is liable to go too far and become sentimental in places. When it does not transgress the bounds of pathos, it is exceptionally full of heart interest. Vivian Rich, as the girl, is the leading figure and gives distinction to the simple and later heart-broken maiden.

In college days the boy vows to come back for the girl, who is deeply in love with him. He goes West and engages in the mining game. He chances in with a prospector whose daughter has more attraction for him than the father's claim.

However, he accepts the claim, because the company of the girl goes with it. He tries to teach her reading and writing, but soon tires of her and leaves for the city, where he succeeds, but love haunts him. He returns years later, to find that the daughter and her father have moved. It is then that he bends his head on the bare rocks in an excess of emotion.

The girl he left at college, bearing the mountain girl's name, takes her and her father to the city, where a course in singing works wonders. She is to sing at a reception, where she meets the man again. The college girl, seeing the situation, nobly gives him up to her, and even brings about their reconciliation, for the singer at first refuses to have anything to do with him.

"REPORTER JIMMIE INTERVENES"

Two-Part Feature Produced by Edward J. La Saint for the Selig Polyscope Company from a Scenario by William E. Wing. Released July 6.

Jimmie, the reporter..... Guy Oliver
City Editor..... Fred W. Huntz
"Trust" (Grayson)..... Al. W. Pilon
Dorsey Blake..... George Hernandez
Alice, stenographer..... Stella Haseto

When an ex-reporter like W. E. Wing writes of the newspaper game, it behooves one to "sit up and learn something," for whatever other merits this picture may possess, it speaks with authority of the life of the reporter and of newspaper office routine. There are many little touches that lend this film the reality that others, written by a less well-informed author, have failed to possess.

The council is trying to pass a certain bill fathered by a grasping railroad corporation, and the vote is a tie because the vice-president will not cast a deciding vote. Jimmie, a reporter, determines to follow him, and that night sees him being paid money for his vote. Jimmie grabs the agreement with the railroad and a lengthy chase ensues, he on horseback and the others in an automobile. A sympathetic officer helps delay the pursuers. Jimmie gets back to the office and with the first copy from the presses he rushes into the council chamber and prevents the passage of the bill. Later he leaves with his bride, the girl who gave him the hint where her employer, the railroad man, would meet the vice-president.

The scenes in and about the council chamber are well handled, big in extent, and at times very exciting.

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SOME FUGITIVE FLICKERINGS FROM FILMLAND

WILLIAM LORD WRIGHT.

It's a long film that has no turning.
We have our moments of despondency when it seems that some photoplays are just one deathbed scene after another.

Authors of crime fiction, after reading the biography of Huerta, may decide that imagination cannot go beyond it.

Revival of former popular song peculiarly applicable to Photoplayland: "She's More to Be Pitied Than Censored."

Nursery rhymes up to date:
Jack Spratt would eat no fat,
His wife would eat no lean,
They'd rather go to the picture show
And look upon the screen.

A valued exchange says that June bugs never did any one harm and wouldn't if they could. However, the June bugs are drawing the line at Wild Western photoplays.

"There are 300,000 words in the English language, and they are all free," says the St. Louis Globe-Democrat. The photoplay author seems to appreciate this fact.

There is a cow in Pennsylvania that earns \$1,200 a year, and many will now be inclined to place credence in the advertisements of photoplay correspondence schools.

And the loss-of-memory plot and the foreclosure-of-the-mortgage plot shall lie down together.

Count that day lost whose low descending sun
Losses to the screen the cowboy and his gun.

A German college professor says that many are being driven insane by the telephone. The rest are being driven insane by the fat lady who always reads aloud the film sub-titles.

Rainy and cloudy films have caused many a brainstorm, and a film spotted in the more emotional parts has caused many a heartache.

A fellow, according to the daily press,

wished twenty thousand dollars damages for bad dreams. We bet the price of an admission that he is a photo-playwright.

We have our pessimistic moments when we feel sadly sure that almost all the gentlemanly motion picture operators have taken turns for the worst.

"The motion picture industry is still in its infancy"—but why continue? You know the rest!

It is but natural for every exhibitor to want his audience in good standing each and every night.

We admit that the parsnip has its bitter enemies, but it's as good in its place as the padded multiple reel.

The constitutions of Pennsylvania, Delaware, Maryland, and North Carolina contain the first declarations of legal authority favoring liberty of the press. All these were enacted in 1776. Strict censorship prevails in Russia because indispensable to the autocratic sway of the Czar. Previous to 1895 license was required to print a book in England, and in 1914 a license is required in four States in the land of the free and the home of the brave to print a motion picture film. Censors are supposed to fade away before the progress of civilization. In England the ecclesiastics placed the ban on such well-known authors as Gibbon, Robertson, Bacon, Mill and others whose works have stimulated mental activity; in Ohio the ban has been placed on many printed works (motion picture plays) which in years to come will be regarded as classics. Even a version of the Bible was placed under the ban in England in 1837, but it remained some centuries before a Chicago autocrat and exponent of the night-stick took similar action in filmed works.

The policy of oppression will defeat its own ends. History has known that it is much easier to kill an author than to suppress his labors. You can kill a man, but not an idea. Writers and printers have struggled for centuries for a chance to educate the world, and the stupid old world has about decided to let them do it. These owls of the dead past who sit upon the dying limbs of censorship and hoot at progress are overdue in oblivion.

This, my brethren, endeth the second chapter.

EDNA GOODRICH WITH LASKY

Through arrangement made by Samuel Goldfish, head of the Jesse L. Lasky Feature Play Company, Edna Goodrich will make her appearance in moving pictures Sept. 14. Miss Goodrich will have the leading role in a big English production opening before the Christmas holidays. She will make a five weeks' trip to Hollywood, Cal., where the Lasky studios are located, and return to London immediately following her appearance before the camera.

Mr. Lasky has not decided what play he will use Miss Goodrich in, but in all likelihood it will be one of the Belasco successes, for which the dramatist will write the scenario.

DYCKMAN THEATER LEASED

Jack T. Harris and William E. Jacobs have sold their lease on the Dyckman Theater, on West 307th Street, which is owned by Gustavus L. Lawrence.

A new lease has been made by Mr. Lawrence to the Dyckman Photoplay Corporation. It is for a term of fifteen years at an annual rental of \$20,000.

BODY OF GRACE McHUGH FOUND

The body of Grace McHugh, motion picture actress, who lost her life while performing in a Western drama, in the Arkansas River, on the afternoon of July 1, was found last week. The body was seen by T. H. Williams, a ranchman, three miles east of Florence, Colo., and he managed to bring it ashore after a struggle in the swift current.

AMONG THE PLAYERS

Harry Pollard is now producing "A Suspended Ceremony," the second of the "Beauty" series, of which "A Midsummer's Love Tangle" was the opening feature. Margarita Fischer plays the lead and Kathie Fischer is playing child parts. Fred Gamble takes the part of the erratic judge. The series will contain five productions, but each subject is complete in itself.

Nicholas Dunaew, a Russian actor of note in his own country, and an author of ability, who is himself now playing one of the minor characters in the Vitagraph Theater's latest film success, "My Official Wife," is the one directly responsible for the Russian atmosphere which marks the picture. Mr. Dunaew, who has been in this country but six months, was expressly engaged by the Vitagraph Company to instruct the principals of the cast in Russian manners and customs, to describe and visualize scenes and incidents of Russian life, to teach Russian dances, and, in fact, to make the picture as near Russian as

possible without actually making the long journey to the Czar's domains.

"Sylvia Grey," a five-reel subject in which Helen Gardner will take the lead, is being produced at the Vitagraph studio under the direction of Charles Gaskill. This announcement will probably create a great deal of interest to those who are familiar with Miss Gardner's early successes under the Vitagraph standard. The production, written by Mr. Gaskill, furnishes a medium in which Miss Gardner will appear at her best.

The two Costello children, Helen and Dolores, are now playing at the Vitagraph studios. During their vacation months they will be prominent in several productions, especially written for them. Mr. and Mrs. Costello have agreed to allow the children to appear in pictures during their vacation only. They are anxious to have them give attention to their schooling, and are very conscientious in seeing that nothing interferes with it.

Paying a taxicab hire of something like \$10 for one monkey and his hand-organ master seems like fiction, and yet that is exactly what was done to secure the services of this selfsame little Jocko for the coming All-Star Feature Corporation production, "The Nightingale," in which Ethel Barrymore is to be starred. Several of the Yonkers monkeys (this town being the home of the All-Star studios) were tried out in the part, which is by no means an unimportant one, but not one single actor was uncovered among them, and it was found necessary to make the trip to New York in search of the proper leading man monk. He was found on the lower East Side of New York, and the trip to Yonkers by Subway begun, when the guard of said Subway train decided that it would be much better if the "missing link" were transported by means other than his little train. Consequently the monk, his musically inclined keeper, and the All-Star chaplain, were forced to stand for the taxicab toll. The part played by the monkey is promised as sufficiently strong to warrant his *nom de plume* being listed by the All-Star press agent. He is accordingly dubbed Taz.

Possibly the only photoplayer who has signed a contract to recite for the photograph is John Ince, the Lubin actor-producer. It was brought about in this wise: An official of a talking machine company near Philadelphia, ever on the lookout for new material for his company's output, saw "The Crowning Glory," struck by Mr. Ince's heroic physique, the official wondered if such a thing as a worth-while voice existed in a player in the silent drama. Investigation revealed the identity of Mr. Ince. Negotiations were soon under way, the promised result being several John Ince records. They will include Mercutio's Queen Mab speech from "Romeo and Juliet," Marc Antony's declamation, and the curse from "Richard III."



DAVID HONSBLEY,
Organizer of the Centaur Motion Picture Company.

FEATURE FILMS

"THE CROSS OF CRIME"

Two-Part Lubin Feature Produced by Leon D. Kent from a Scenario by Will Hitchey. Released July 18.

His Wife L. C. Shumway
His Daughter Louise Dunlap
Craft, false friend Dolly Larkin
Jenkins, trusted servant George Houth
Gordon St. John Melvin Mayo
Gordon St. John W. W. Campbell

Bright, believable, clear and convincing, this drama goes straight to the point, and with minor exceptions maintains a thoroughly human note to the end. Almost every emotion is presented from pathos through the list, almost every sort of setting is utilized, and throughout the camera work is admirable.

Blackmail is the essence of the plot, an old friend, but so well disguised here that its trite skeleton is neglected for the better and newer material with which it is surrounded. The man out of work seeks employment in an express office. Here he takes a package with \$5,000 in it. Before his speedy capture he manages to hide the money, and prior to his sentence of ten years he tells a friend of his where the money is. The latter gets it, but gives the wife only a small portion of it. After five years the prisoner is released, principally because he managed to quell a riot in prison.

L. C. Shumway as the prisoner and later the old man gives a characterization full of life, vigor and resourcefulness. He holds the central interest, and forms later a striking contrast to the character presented by George Houth, who degenerates from the friend to the homeless tramp, who blackmails his former friend.

"THE PAINTED LADY"

Two Part Majestic Drama Released July 19.

Mary, the elder sister Blanche Sweet
Kitty, the younger sister Dorothy Gish
Their Mother Mrs. Crowell
The Man W. A. Lawrence

Perhaps the best proof of the greatness of this feature is the fact that its plot is of the simplest and can be told in a few words. The younger sister, the lighter minded of the two, goes to the city, leaving a short note telling her dislike for conditions in the sedate household, which includes her elder sister and her mother. In the city she secures a position and a place to live. Her note determines the sister to visit her and she arrives some time later. She waits in the empty room for her sister, who returns intoxicated. It is her first debauch with a wealthy young man with whom shortly after she goes to live. The elder sister, ascertaining the facts, and knowing that he will refuse to marry her, entices him at the restaurant, where she flirts her way into his acquaintance. The girl then telephones her sister to be in his room shortly, if she wants to see how true to her he is. The couple arrive in his room and the sister, standing behind the curtains, sees them embrace. She leaves. Then the man tries to win the elder sister, who to play the part, drops the manner of a simple country maid. A pistol on the wall furnishes her defense against his insults. A shot and he falls. She places the note he wrote beside him, and the pistol, and the next morning takes the younger sister home.

It is principally in the artistic work of the two actresses, Dorothy Gish and Blanche Sweet that the play holds the absorbing interest that it does—not to detract from the value of an exceedingly good plot. It is not an exaggeration to pronounce this one of the best, and surely the strongest of recent two-reel features.

REVIEWS OF FEATURE FILMS

"THE INDIAN AGENT"

Two-Part Indian Drama Produced by the Kalem Company Under the Direction of Frank Montgomery, Featuring Mona Darkfeather. Released July 20.

Chief Red Eagle Big Moon
Anahka, his squaw Mona Darkfeather
Jack, Indian agent Charles Bartlett
Sam, his sweetheart Eva Smith
Manuel, Mexican desperado Art Ortega

The distinctive feature of this drama is the largeness of treatment of a big subject, namely, the life out West in the frontier days. Its mission is to depict the picturesque, the crudities and the fighting typical of the period. But—and herein lies its difference from so many pictures of the type—it does not become impossibly sensational. No halfbreath escapes or anything of the kind, but a continuous series of adventures that befall a train of emigrants on their way to the mining country.

The first reel shows the big train of miners, who take with them the new Indian agent, on their journey through the sands. The agent is the means of helping an Indian who fell and broke his leg, and when his tribe attack the train a little later, the Indian and his squaw are helpful in stopping the attack. An attempt by three Mexican bandits to carry off the daughter of one of the emigrants, who by now is also the agent's sweetheart, is foiled by the agent and the Indians. Then they arrive at their destination.

Reel two shows the Indians in mutiny because their food supply has given out. The same Mexican bandits plan to rob the stage coach, but are driven off by the squaw who has overheard their plans. She captures the leader and gets the advertised reward. The Indians now attack and are succeeding when the squaw rides up with news of the coming of the food train. All ends well and the Indian and his squaw adopt the ways and clothing of the white man. F.

"WHEN THE WORLD WAS SILENT"

Imp Drama in Three Reels. Written by Harvey H. Gates and Directed by Herbert Brennon. Released July 15.

The Musician William H. Shay
His Wife Leah Baird
His Butler William Welsh

Reasonable in its development and forceful in the production arranged by Director Herbert Brennon, this melodramatic story is no doubt one of the best of recent imp releases. There is more than a little originality in the theme and the manner of its handling. Several of the characters are distinctive enough to be interesting, and the acting is excellent. William H. Shay and Leah Baird being acceptably prominent during most of the picture.

In the opening scenes the author makes the position of his characters sufficiently clear and prepares for the situation which probably suggested the story. Fielding, a young musician, casts off a sweetheart of tested worth in favor of a society girl, who is attracted by his wealth and fame. Mary does not bother with a breach of promise suit, or anything so uncertain. Rather she steals into Fielding's apartments when he is asleep and pours acid into his care, thereby causing deafness as complete as it is lasting. To indicate the work of a burglar she walks off with a silver tea set. Deserted by the shallow society girl, Fielding accepts Mary's offer to return and soon they are married. With infinite patience the young wife assists her husband in mastering the sign language, and pointing to the example of Beethoven, encourages him to become a great composer.

Then Fielding's butler spoils everything by too successful detective work. He learns beyond question that Mary destroyed her husband's hearing, and thinks it his duty to disclose the truth. They separate, Fielding to win still greater fame; Mary, under the name of Madame Gena, to become a celebrated pianist. In an effective climax to an effective picture the two are brought together again in mutual understanding and forgiveness. Fielding realizes how large a factor Mary has been in his success.

The plot is adroitly handled to include many telling bits of business. D.

"HIS STOLEN FORTUNE"

Two-Part Comedy. Produced by the Essanay Company, Featuring Francis X. Bushman. Released July 17.

Frank Wentworth Francis X. Bushman
His fiancée Beverly Bayne
Her Mother Helen Dunbar

A most promising beginning that holds to its promise is found in this two-reel comedy, used with permission of Munsey's magazine. Laugh after laugh greeted the clever situations, the incidents that the director devised and the sub-titles whose excerpts of dialogue were often of the funniest and at other times dramatic, according to the nature of the action.

The play opens with Mr. Bushman, as the young heir, in possession of his uncle's fortune for six months, when he uncovers a letter left by the uncle, which he was to keep for six months after the death. The letter tells him of the uncle having stolen an idea for his cleaning process, which brought his fortune, from one Max Illuski, and that he wishes his nephew to start a search for the rightful heir. The nephew does, getting the directory and beginning to list all the Illuskis in the book. He is engaged to a girl, whom he tells of the mis-

fortune. Her mother is much disturbed. A reporter gets hold of the news and that evening a half-page head announces Mr. Bushman's dilemma to the public. That, and an "ad" in the paper, causes about half the city to either write or call, claiming to be the relative of the Illuski in question.

Mr. Bushman takes the part seriously throughout, even at its funniest moments, not a smile lighting his face during the performance. Beverly Bayne makes an acceptably pretty young girl, as yet much under the influence of her mother. The mother plays a minor part. But let's not forget the extras, about a hundred strong, who throw themselves into their parts with lots of spirit.

The picture was carefully staged and photographed. F.

"THE LAST APPEAL"

Two-Part Bell Drama, Produced by H. A. Martin from a Scenario by Wallace C. Clifton. Released July 15.

Clark Gordon, ex-convict Roy Watson
Charles Bell, broker William Stowell
Marion Miller, his sweetheart Margaret Allen
Frank Taylor, his partner Barney Furey
Chandler, the governor Edwin Wallace

This holding in his hand the weapon of destruction, by the innocent party who has rushed in a moment after the murder was committed and then the final confession by the guilty man, as a plot, is becoming a little common nowadays and is hardly atoned for by even the best of material, which, when stripped away, leaves the above threadbare nucleus on which to rely. The new material introduced, which has excused the using of the old plot, is the forging of the governor's name to a story of execution, the deed being committed by an old-time forger, who is trying to lead an honest life. The fact that he does so at his own peril puts us a little in mind of the "Jimmy Valentine" plot of O. Henry. With incidental scenes this furnishes the basis for the half hour's drama whose execution at the hands of the director and his cast has furnished some thrilling moments and some scenic beauty.

Released from prison and realizing the difficulty in the way of a man trying to lead an honest life, he settles in a distant city and wins his way with a bonding firm. One of the partners tries to place some spurious stock on the market, and with its crash is visited by one of his defrauded clients. The latter brains him with the corporate seal, and the other partner, who had no knowledge of the worthless stock, rushes in. Then the police enter, and the innocent man is tried and found guilty in the first degree. All efforts on the part of the ex-convict, Gordon, and the fiancée of the condemned man are unavailing, until the day before the execution the murderer, dying, confesses. The governor has left for his seashore home and becomes stalled in a motor boat at sea. The telegram from his secretary does not reach him. At two in the morning, the executive not having appeared, Gordon leaves the seashore home with a copy of the Governor's signature in his pocket and a blank piece of executive stationery. The next morning, in time, he presents the pardon. The governor arrives shortly afterwards and, thankful that the tragedy was averted, says nothing of the forgery and the recognition of the ex-convict, whose identity the forgery revealed. F.

"CODES OF HONOR"

Two-Part Lubin Drama, Produced by L. B. Carleton from a Scenario by H. A. Hall. Released July 15.

Maria Bowditch Ormi Hawley
Bill, her husband Charles Ebbes
"Kid" Robert Morris
Robert, Maria's son Jack Delmon
Harlan Harrison, banker Edward J. Piel
James, his son William Cobhill
Mildred Mary Ruth Bryan

When scenario writers wish to have the associates of evil days turn up it is usually to annoy a man. In this film it is the woman who has cause to forget her past. That and her son assuming the blame for a crime that he thinks she has committed are the nucleus of a very strong drama that is in the main unusual.

Ormi Hawley, whether in humble or better circumstances, gives a most pleasing account of her part. With a role that often permits extreme pathos she is easily at her best. Edward Piel, in the male lead, also handles his part with convincing reality, praise which must also be accorded to all the other male parts. Photography, mostly of exterior, is clear.

The woman, a shoplifter, serves five years in the penitentiary, and released, determines to reform. But first she begs the return of her son, now five years old, from the people who adopted him. She and the boy and a legacy move to a Western city. There she marries a banker, her husband having died, and fifteen years of happiness and her son and the son of the banker by his first marriage grown up and both in the employ of the bank. Then the "Kid" arrives and threatens blackmail. The woman refuses to rob her husband. The "Kid" enters that night and steals the money from the safe. The son of the woman is seen by his stepfather standing in the parlor, and the next morning with the loss of the money, is accused of the deed. The stepson, however, has seen the threatening note which the "Kid" wrote



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FOR PHOTOPLAY AUTHORS, REAL AND NEAR

By WILLIAM LORD WRIGHT



HORACE G. PLIMPTON,

Manager Negative Productions for the Edison Company.

*Peter, Peter, pumpkin eater,
Had a wife and couldn't keep her.
He started writing photoplays—
And always pays his bills these days.*

—Nursery Rhyme.

The fleshy woman on the aisle, with the spindle-legged little boy, was weeping copiously.

"Sh-sh-sh," admonished the gent, with the aerographer coat, who was in the seat behind her.

A long drawn out sigh heaved by the big girl in the percale dress was plainly audible as the silent drama moved apace, and the gripping situation slowly developed in all its vividness.

Even the intellectual looking individual with a black ribbon on his glasses lost his air of cynicism, and leaned forward as the villain captured the helpless girl and forced her to enter the aeroplane.

And when the "fade-out" came, and the play was done, a long, low breath of relief—of satisfaction—was noticeable. The fleshy woman commenced fanning herself; the spindle-legged little boy again started chewing upon his wad of gum; the gent with the aerographer coat looked around deprecatingly; and the intellectual appearing person twiddled his thumbs and eyed a distant electric fan with an air of abstraction.

In brief, it was a play that "went over"; it was a production that possessed the required "punch"; it was a plot that swayed the motion picture audience and twitched the heart-strings. Did you photoplay authors ever turn your eyes from the screen and study the effect of a strong drama upon the audience? Have you paid enough attention to the Tremolo Touch in its connection with the people who visit the motion picture theaters? Study the audiences and try and probe beneath; endeavor to ascertain why one play will hold an audience almost breathless, while another production only seems to accentuate restlessness. Study the psychology of the audiences; solve the effect of certain situations, and you will find that such study will help you in your work. Many study the screen and pay little or no attention to the audience before the screen.

*Little Jack Horner sat in a corner
Writing a photoplay,
He wrote with a pen and wondered when
His story refused to stop.*

—Mother Goose.

An Interesting Contest.

Although we are not particularly inclined to photoplay prize contests, the result of the recent Vitagraph contest is worthy of dissection. The amounts paid in principal prizes were \$1,000 to Miss Elaine Sterne, \$250 to Harold Gilmore Calhoun, and \$100 to William Addison Lathrop. Three thousand writers submitted 3,500 scripts. The number of supplementary prizes announced is about 10 per cent. of the number of the

authors competing. We have been looking over the supplementary list and recognize the names of a number of more or less successful photoplay authors. Although the New York Sun appealed through its columns to writers of successful fiction, we fail to find many literary stars among the prize winners. We have reason to know that an unusual number of novelists and writers of short stories entered this contest. Among all the 3,000 plays submitted, but a few names known to the world of fiction are noticeable, among them being Mabel Heikes Justice, Madison Cawein, Mabel Herbert Urner, and a few others. And there is also a limited number of star photoplay authors and authoresses appearing in the winning list of names. Most of the others seem to be absolutely newcomers. These facts should be encouraging to beginners in the art. It proves that if you possess originality and the knack of putting original ideas on paper in proper form that you have just as good an opportunity to succeed as any of those who have earned their bread and butter through the plot habit. The principal feature of this contest, to our mind, is the newcomers who won successful hearings. The contest was anonymous, plays had to go on their own merits, and the writers of scripts were not identified until after awards were made.

*Old Mother Hubbard went to the cupboard
To see if she had any scripts.
When she got there, the cupboard was bare,
So she didn't take any trips.*

—Children's Hour.

Lesson from the Novice.

Phil Lang, versatile editor of the Kalem Company, tells of a lesson from the Novice in the current issue of *The Photoplay Author*. The lesson is such a good one that we have the temerity to quote therefrom. "On many occasions the novice sits through the picture show a second time and, having plots in mind, he carefully observes the manner in which the stories are told. 'I cannot hear the conversation of the characters,' he muses, 'and why should I indicate any dialogue in the scenario I am going to write? It is a silent drama I am watching. Everything I see must be enacted before a camera. My writing, therefore, must be brief and to the point, and I must not ask the producer to do impossible things.' Thus it is that later he writes a scene, but he does not express himself as follows: 'John first realized that love had come into his life on one of those June days when all the earth seemed in tune. As he stood beneath the old apple tree, listening to the inspired song of the thrush, he beheld Mary, his heart's desire, etc., etc.' What he writes is: 'Scene—Picture Exterior Location. John stands in the foreground lost in thought. He looks up, sees Mary approaching, and greets her. Mary is cordial and invites John to the house. They exit.' The novice observes that the central characters are few in number and introduced in an early scene which establishes their relationship. He sees that events follow in proper sequence. Something happens immediately that commands his attention. No time is lost in preliminaries. The manager of the theater tells him that the average length of a picture is one thousand feet, and he wonders how many scenes a full reel contains. On his next visit he checks off each change of scene and strikes an average from the four or five pictures on the programme. He notices that different styles of stories require different developments; that in the play which contained seventy-five scenes there were many short flashes which heightened the suspense, while another picture presented a number of dramatic episodes, which required so much time that the story was told in twenty-five scenes. In the same manner he copies the sub-titles or leaders and studies them. He soon understands where and why the sub-title is used. Consequently he is rarely guilty of telling his story by inserted matter. Being a sensible man, he knows that picture patrons can do their reading at home and that they pay their 10 cents to see a play."

*There was a man in our town,
And he was wondrous wise.
He worked hard writing photoplays,
And scratched out all his life.*

—Childish Jingles.

Comedy and Other Things.

Photoplay fans, according to the manufacturers, like melodrama. However, photoplay fans like comedy relief in their melodramas and get little of it. One certain company, even in their heaviest melodramas, manage to inject a little comedy thereby, for it not only gives the necessary relief from tension, but it actually helps the dramatic situations which usually follow. There are too many trite plots right now in Photoplayland. To some extent the staff or contract photoplay authors are blameable. Too much dependence is put on the work of these writers and, in many instances, the search among the contributed manuscripts for the elusive idea is not thorough. In many a hopelessly appearing script sent in by the tyro there nestles the golden idea that can be seized upon and re-constructed. Many of the contract writers need a rest. They will so inform you, if you should ask them. No human being can turn out comedy and drama continuously week after week, upon orders, without falling below standard upon occasions. There is too much reliance on the mechanical side of the industry, on beautiful photography, carefully selected backgrounds, sensational situations, and not sufficient thought to the plot and the story. The public has become particular and demands a good logical consistent story in preference to the sensational machinations of the villain and the overdrawn perils of the heroine. The exhibitors are clamoring for comedy. Not slap-stick comedy with the burlesque policemen, but real comedy of a refined character, carrying a well-developed plot. We admit that there will always be a certain demand for slap-stick buffoonery, for a certain element desires that class of entertainment. But we assert that there is a superabundance of comedies of the slap-stick variety and an alarming dearth of comedies of the refined classification.

There is a demand for good rural comedy, plays depicting rural types truthfully and yet comically. Charlie Hoyte's rural comedies were filmed by Spig with great success; "Quincy Adams Sawyer" was featured with profit; there is room for other productions of like characterization and like environment. Live manufacturers are recognizing the signs of the times, the shifting in tastes, the cry for higher classed comedy of one and two reels. It would seem that American humor might reach a higher level in photoplays than at present, and that greater attention to comedy values should inspire both the authors and the manufacturers.

*"Tis royal fun," cried lady Ned,
"To coast upon my fine new sled.
To fall into a funny chase—
And on the screen command a place."*

—Anonymous.

Pertinent Pointers.

The Mutual Film Corporation is buying but little at present, but the editorial department can use first-class one or two reel Westerns of unusual "punch," or especially good one-reel farce comedies.

The Chartered Theaters Corporation has instituted a comedy scenario prize contest. Prizes aggregate \$1,750. Contest closes Aug. 15. All scripts and inquiries should be addressed: Comedy Scenario Contest, 301 Putnam Building, 1493 Broadway, New York City.

Do not send your scripts to European manufacturers. They pay about half as much as the American manufacturers. Stories of exceptional merit are asked for, but no exceptional prices are ever forthcoming. A majority of the English photoplay authors cater to the American market.

Harry Furniss has written a book, entitled "Concocting Canned Drama." He advises writers not to take up photoplay authorship, because the staff men permit little scope for the free dance. Furniss is pessimistic. The contributions of "outside" writers are welcomed by every intelligent editor.

You must have a cause and an effect. A motive must be established in your plot or it is worthless. When father orders daughter out of the house there must be a reason. Many a situation is forced into a photoplay for no known reason whatsoever. From start to finish there should be a motive—a reason—for everything. Do not forget it.

*Be, be, black sheep, have you any plots?
Yes sir, yes sir, several hot shots.
One is a joke, and another is a steal—
I expect will be filmed as a multiple reel.*

—Byron.

The Hall of Fame.

Spes Winthrop Sargent has written over two hundred comedies for the Lubin Company.

Admirers of the work of R. M. Wickes will regret to hear that he has resigned from the staff of *The Writer's Bulletin*. He will return to photoplay authorship.

Marguerite Bertsch continues to turn out those big features for Vitagraph. Gene Mullen, George Ridgwell, George Plympton, Dwight Cleveland, Donald Buchanan, J. M. Brady, and Edward Montagne are also capable members of the Vitagraph editorial staff.

William H. Wing used to write novels of Western life before he turned to photoplay writing. He is also a veteran newspaper man.

Editor Fitzmaurice, of Pathe, announces that he is in the market for good snappy comedies. He does not ask for dramas.

Mrs. Catherine Carr, editress of North American Film Company, is another authoress who has won her spurs by hard toil. She is in the market for the very best one, two and three reel dramas. Also one and two reel comedies.

A. W. Thomas, editor of the *Photoplay Scenario*, was formerly telegraph editor of the *Marion, Ohio, Star*, which newspaper is owned by Warren G. Harding, now candidate for United States Senator from Ohio.

W. H. Hanford, editor of the *Moore Pictorial*, is also a photoplay author of ability. He is noted for his quick acceptance or rejection of contributions.

*Jack Spratt would eat no fat,
His wife would eat no lean,
But they wrote dope, instilled with hope,
For the motion picture screen.*

—Back Home Ballads.

A Line from Miss Drew.

Here is a line or two from Miss Cora Drew, accomplished motion picture actress, and a lady who is coming right to the front as a writer of photoplays. She writes: "I was delighted to read in my *Mission* your answer to articles regarding photoplaywright-magazine writers. I cannot be said to 'have arrived' to the extent of some, but I am sailing steadily and have never tried to write a magazine article or story. Newspaper work, in a very small way, is all I can claim, but certainly I am not a failure, and I shall be a success. I have a good and well grounded technique and I use it. I never submit a bare synopsis or idea. Had I read some of those articles a year ago asserting that no one but an experienced writer of fiction could succeed in photoplays, I should have quit trying. Fortunately, I read these effusions after I had proved that I had it in me in a small way. It cannot but hurt those who would become successful should it cause them, as it most likely would, to stop trying. Such articles are harmful, not helpful. I would like to assure all, who believe the city the place to live if one would be a success in this work, that there are still 'books in running brooks.' My first story sold grew from a nettle in a crowded berry patch; the next in a wood 'far from the haunts,' etc., and the third, while watching young Indian school children disappear over the brow of a hill. Crime and underworld stuff is not necessarily 'punch.' Thrill and suspense can be given through many other mediums and to the greater enjoyment of the audiences. 'The Poisoned Plum' is funny only when fun is made of it. Much comedy is merely melodrama turned into farce—it is but a step. I find much valuable and interesting matter in both the dramatic and motion picture news of *The Mission*." As before stated, Miss Drew is making good as a writer of photoplays. Her letter is worthy of careful and thoughtful reading by other would-be authors.

*The King was in the parlor counting out
His money.*

THE FILM RECORD

FEATURES ON THE MARKET

General Film Company

One Wonderful Night (Kassanay). Four parts.
Coming.
Lord Chumley (Bio-K. and E.). Four parts.
North the Lion's Paw (Mellon). Three parts.
Woman against Woman (Bio-K. and E.).
Seven Days (Bio-K. and E.). Three parts.
Strongheart. Three parts.
The Good-for-Nothing (Kassanay). Four parts.
The Billionaire (Bio-K. and E.). Three parts.
Mr. Barnes of New York (Vitagraph). Six
reels.
Love, Luck and Gasoline (Vitagraph). Three
reels.
The Fatal Wedding (Bio-K. and E.). Three
reels.

Classmates (Bio-K. and E.). Three reels.
The American Soldier (Seelig). Three reels.
Mourning and Master (Kassanay). Three reels.
The Wolf (Lubin). Five reels.
The Curse of Greed (Mellon). Five reels.
The Thumb Print (Mellon). Four reels.
The Treasure of Abdul Rahman (Pathe). Four
reels.

Sport and Travel in Central Africa (Pathe).
Five reels.
Facing the Footlights (Pathe). Three reels.
A Struggle for Life (Pathe). Five reels.
The Gamblers (Lubin). Five reels.
A Militant Suffragette (Pathe). Five parts.
Harding's Heritage (Pathe). Three reels.
The Ghost (Pathe). Three reels.
Officer Jim (Lubin). Three reels.
The Daughters of Men (Lubin). Five reels.
A Million Bids (Vitagraph). Five reels.
Goodness Gracious (Vitagraph). Three reels.
The Boat War (Kalem). Five reels.
Wolves or the Conquest of Quebec (Kalem).
Five reels.

The Death Ship at High Noon (Kalem). Three
reels.
The Other Half of the Note (Kalem). Three
reels.
Francis Marion (Kalem). Three reels.
General (Pathe). Five reels.
A Celebrated Case (Kalem). Four reels.
The Fulfillment (Kassanay). Three reels.
The Night Riders of Peterham (Vitagraph).
Three reels.

Judith of Bethulia (Biograph). Four reels.
Lost in Mid-Ocean (Vitagraph). Three reels.
Through Fire to Fortune (Lubin). Five reels.
The Lion and the Mouse (Lubin). Six reels.
The Battle of Britain (Lubin). Four reels.
The Third Degree (Lubin). Four reels.

Mutual Film Company

The Escape.
The Wrath of the Gods. Five reels.
Home, Sweet Home (Griffith). Six reels.
Battle of Terroren.
Life of General Villa.
Imar the Servitor (New Malesic). Four reels.
Cardinal Richelieu's Ward (Thanhouser). Four
reels.
The Battle of the Sexes (B. & M.). Four
reels.
Mexican War Pictures.
Reeling South America with Roosevelt.
The Gangsters of New York (B. & M.). Four
reels.

Joseph in the Land of Egypt (Thanhouser).
Four reels.
The Great Leap (B. & M.). Four reels.
Buy Bias (New Malesic). Three reels.

Universal Film Company

The Sky Monster. Four reels.
Neptune's Daughter. Seven reels.
Lucille Love. (Series).
Hansom. Six reels.
The Spy. Four reels.
Washington at Valley Forge. Four reels.
Won in the Clouds. Three reels.
Merchant of Venice. Four reels.

Eclectic

A Pearl of the Punjab. Three parts.
The Trans. Three parts.
Leaves of Memory. Four parts.
The Lion's Bride. Three parts.
Faithful Unto Death. Four parts.
The Tempting of Justice. Five parts (colored).
The Stain. Six reels.
Giant-White Bear. Four.
The Hand of Destiny. Four reels.
War is Hell. Four reels.
Jealousy. Four reels.
Loyalty. Five reels.
Perils of Pauline. Three reels. Serial.
Napoleon. Five reels.
The Reckoning. Four reels.

Gauguin

The Iron Man. Five parts.
Kronstadt. Three parts.
Black Nigger. Three parts.
The White Lie. Three reels.
The Optimus Ringers. Three reels.
The Struggle of Death.
At the Hour of Dawn. Three reels.
The Three Shadows. Three reels.
Pantomime.
The Better Man. Three reels.

Famous Players' Film Company

The Eagle's Mate. Five parts.
The Sacrifice. Four parts.
One of Our Girls. Four parts.
The Ring and the Man. Four parts.
A Woman's Triumph.
The Port of Missing Men.
The Brute. Four reels.
The Redemption of David Copper. Four reels.
Toss of the Storm Country. Five reels.
Clothes. Four reels.
A Good Little Devil. Five reels.
The Pride of Jennico. Four reels.
Hearts Adrift. Four reels.

Marion Leonard Features

Judgment.
Mother Love. Six reels.
The Awakening of Donna Isella. Three reels.
The Road of Yesterday. Three reels.

All Star Company

The Jungle. Five reels.
In Missouri. Five reels.
Paid in Full.
Checkers.
Soldiers of Fortune.

Jesse L. Lasky Feature Co.

The Man on the Box. Five parts.
The Only Son.
The Master Mind.
Prewater's Millions. Five reels.
The Squaw Man.
Life Photo Film Corporation
The Greengarden. Five parts.
The Banker's Daughter.
William P. Sweeney Co.
Forbidden or The Jack of Diamonds. Six reels.
A. H. Sawyer, Inc.
The Lightning Conductor. Seven parts.
Vitaphone-Liebler Feature Company
The Christian. Controlled in New York, Mass.
Connecticut and Rhode Island by
E. W. Lynch, 110 West Fortieth Street,
New York City.

Progressive Motion Picture Co.

The Master Crackman. Five reels.

Nehayk Company

Hearst of Oak. Five reels.

Nonpareil Feature Film Co.

The Line-Up at Police Headquarters.

Broadway Picture Producing Co.

The Trail of the Locomotive. Five reels.

Rama Films, Inc.

Thou Shalt Not. Four parts.

Popular Plays and Players

Michael Sirovich. Five parts.

Higbee Features, Inc.

The Yellow Traffic. Four parts.

Excelsior Features

The Toll of Mammon. Four parts.

LICENSED FILM RELEASES

Monday, July 27.

(Bio.) Gwendolyn the Sewing Machine Girl.
Com.
(Bio.) Search, the Scientific Detective. Com.
(Mellon) A Canine Rival. Eighth of the
"Wood B. Wedd" Series. Com.
(Rev.) Sweden and the Lord. Com.
(Kalem) The Identification. Two parts. Dr.
(Pathe) The Hosts of the Sea. Edn.
(Pathe) Coffee Cultivation, Santos, South Amer-
ica.
(Seelig) A Five Hundred Dollar Kiss. Two
parts. Com.
(Seelig) Hearst-Relig News Pictorial, No. 48.
(Vita.) His Kid Sister. Com.

Tuesday, July 28.

(Clines) In Temptation's Trail. Two parts. Dr.
(Mellon) The Mystery of the Lost Stradivarius.
Ninth of the "Chronicles of Cleek" Series.
Dr.
(Rev.) A Clash of Virtues. Dr.
(Kalem) The Man With the Glove. Dr.
(Lubin) The Question and Answer Man. Com.
(Mellon) (Title not given). Com.
(Pathe) The Strains of Bonifacio, Gardula.
(Pathe) Hump Throwing. New Zealand.
(Seelig) Huff. Dr.
(Vita.) John Hancock, Gentleman. Two parts.
Dr.

Wednesday, July 29.

(Edison) Something to a Door. Com.
(Rev.) The Mystery of the Coming Champion.
Who Was Delayed? Com.
(Kalem) The Indian Agent. Two parts. Dr.
(Lubin) The Love of the Car Wheels. Two
parts. Dr.
(Mellon) An Actress's Son. Dr.
(Pathe) Pathe's Weekly, No. 47, 1914.
(Seelig) The Mother Heart. Two parts. Dr.
(Vita.) Officer Kate. Com.

Thursday, July 30.

(Bio.) A Bit of Human Driftwood. Two parts.
Dr.
(Rev.) Shaker's Home Guard. Com.
(Lubin) Three Men and a Woman. Two parts.
Dr.
(Mellon) The Troublesome Policeman. Com.
(Seelig) 210 vs. 213. Two parts. Dr.
(Seelig) Hearst-Relig News Pictorial, No. 44.
(Vita.) The Greater Motive. Dr.

Friday, July 31.

(Mellon) The Stuff That Dreams Are Made Of.
Two parts. Com.
(Rev.) The Seventh Prelude. Two parts. Dr.
(Kalem) The Deadly Battle at Hicksville.
Com.
(Lubin) Within the Noose. Dr.
(Mellon) Music Hath Charms. Com.
(Seelig) When the Cook Fell Ill. Com.
(Vita.) Private Bunny. Com.

Saturday, Aug. 1.

(Bio.) The Man Who Fald. Dr.
(Edison) Farmer Rodney's Daughter. Dr.
(Rev.) The Squatter's Son. Dr.
(Kalem) The Lad from Old Ireland. Dr.
(Lubin) She Gave Him a Kiss. Com.
(Mellon) The Rise of the Johnsons. Com.
(Mellon) Honor Redeemed. Two parts. Dr.
(Seelig) Love vs. Pride. Dr.
(Vita.) The Victim of M. Scur. Two parts. Dr.

UNIVERSAL FILM RELEASES

Monday, July 27.

(Imp) When Romance Came to Anna. Two
parts. Dr.
(Sterling) A Wild Ride. Juvenile com.
(Victor) Out of the Valley. Dr.

Tuesday, July 28.

(Crystall) Their Parents' Kids. Com.
(Crystall) Charlie's Toothache. Com.
(Gold Seal) The Love Victorious. Three parts.
Dr.
(Univ. Ika) Universal Ika, Jr., in His City
Slopement. Com.

Wednesday, July 29.

(Seelig) The Dune. Two parts. Dr.
(Joker) Wining of Bonnie Bunkin. Com.
(Nestor) An Indian Romance. Dr.
(Animated Weekly) No. 125.

Thursday, July 30.

(Imp) Universal Boy. Series No. 2. Com.
(Rev.) Circle 17. Two parts. Dr.
(Sterling) Transcendence. Com.

Friday, July 31.

(Nestor) Mamma's Home. Com.
(Ewers) The Tangle. Com.
(Victor) The Mad Man's Ward. Two parts. Dr.

Saturday, Aug. 1.

("101" Bison) Tribal War in the South Seas.
Two parts. Dr.
(Joker) Wife's Busy Day. Com.

MUTUAL FILM RELEASES

Monday, July 27.

(Amer.) The Broken Barrier. Two parts. Dr.
(Keystone) (Title not given).
(Bell.) Our Mutual Girl. No. 28.

Tuesday, July 28.

(Beauty) A Midsummer Love Tangle. Dr.
(Bell.) Down by the Sounding Sea. Dr.
(Thun.) The Messenger of Death. Two parts.
Dr.

Wednesday, July 29.

(Amer.) Does It End Right? Dr.
(Branch) The Long Road. Two parts. Dr.
(Bell.) The Sheriff's Prisoner. Dr.

Thursday, July 30.

(Domino) The Curse of Casta. Two parts. Dr.
(Keystone) (Title not given).
(Mutual Weekly) No. 28.

Friday, July 31.

(Amer.) All on Account of a Jaz. Com.
(Ray-Hoe) An Eleventh Hour Reformation.
Two parts. Dr.
(Princess) The Target of Destiny. Dr.

Saturday, Aug. 1.

(Keystone) (Title not given).
(Bell.) The Gunman. Two parts. Dr.
(Royal) The Baker Street Mystery. Com.

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The great tragedy in a mother's life is when her children grow up and leave her. Some fifteen years
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decided to surprise "Laddie" with her trip to his city office. "Laddie" appeared to be glad to see
her, but the dear old mother felt his cold formality and went her way. Evidently "Laddie" was
ashamed of his poor old mother. At length remorse for his conduct comes over him and he seeks
her only to find her at last, frail and dying, in a hospital, but barely in time to impart a kiss on her
dying lips and receive a mother's farewell smile.

To be released Friday, July 24th

COMING EDISON RELEASES

THE ADVENTURE OF THE ABSENT-MINDED PROFESSOR

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Comedy—1000 feet.

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A MATTER OF MINUTES

Eighth "The Man Who Disappeared" story.
Drama—1000 feet.

To be released Tuesday, July 21st

THE LAST ASSIGNMENT

Twelfth of the "Dolly of the Dailies" series.
Drama—1000 feet.

To be released Saturday, July 24th

A DEAL IN STATUARY

Comedy—500 feet.

HIS WIFE'S BURGLAR

Comedy—500 feet.

To be released Wednesday, July 22d

A CANINE RIVAL

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comedies—1000 feet.

To be released Monday, July 27th

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FEATURE FILMS

When Romance Came to Anne (Imp. July 27).—In the only duckling role of a plain little farmer's daughter, whom nobody admires, Anne (Lillian Gish) gives a clever performance. She is not plain naturally, but she makes herself appear so for the better part of two reels, and by way of contrast her final blossoming out is all the more striking. Anne is ready to meet romance more than half way. She thinks her dreams are realized in a neighboring farmer, who conspires that Anne would make a good wife. But there is neither love, nor romance in being married to a practical farmer, who won't even buy her pretty clothes in which to attend a dance. Then an artist comes along, and discovers what a little beauty Anne is. The admiration of the other man makes the farmer jealous, and promptly he treats her like something better than a household drudge. A pleasant story very prettily produced.

A Man and His Brother (Victor, Aug. 2).—The brother is "Billy the Kid," and the man is J. Warren Kerrigan, a likely hero for a picture of this description. The story is somewhat ordinary Western melodrama presented in two reels, offering attractive views of farm life, country roads and country scenery. While wandering through the woods, Kerrigan is met by the daughter of a wealthy farmer. The girl's dog is suffering from an injured foot, and for his kindness in carrying the animal back to the farm, Kerrigan is rewarded with employment. From that time on, the girl's affection is unshared, and he is under suspicion, except with the girl, who bears the entire story from his own lips. To prove his valor and loyalty, Kerrigan undertakes to capture the notorious bandit, "Billy the Kid," after which he will return to claim the girl. He finds Billy and his brother to be one and the same, he allows the bandit to escape, even at the sacrifice of his own reputation. The acting is sincere and, altogether, the film is rather better than most of its class.

Lucille Love (No. 24 (Gold Seal-Universal, July 14).—Continuing in the same strain this next-to-the-last installment of the series draws Lucille and the girl a little closer together. The papers are well commended; so well in fact that we who had not seen the offerings just previous to this, were unable to tell who did have them. It is admirable, however, that Lucille has them, for Lucille and a remarkable brother are forever hovering about the rooms he occupies. Overlaid on the two-part picture continues to be with the principal interest in the clever details of adventure that hold because of their novelty. A little more attention to architectural matters, such as the placing of the rooms, windows, and such points would have been appreciated. Now, supposing that he has the papers, she tries to get into his room at the hotel—the one next to her—and while in there she is taken by the police, but he has telephoned that a stranger is trying to rob him. The brother is shot in his attempt to rescue himself on Lucille. After she has been released from the police court she goes back to the hotel to think up some other way of getting the papers.

La Belle Russe (Recent Feature Film Company).—A two-part adaptation of the second play written by David Belasco has been attempted by the Recent Feature Film Company under the direction of William J. Hanley, who also collaborated in the adaptation of the scenario. The dual role of two sisters, one good and the other the reverse, is the crux of the offering, and has furnished the opportunity for Evelyn Russell in the twin part. Others in the cast are Laurence Gordon, F. Sidney Wood, Harry Knowles, Irene Warren, Mary Stewart, and little Bertha Kirstein. One of the most commendable features of the offering is the constant action and fresh material which at least keeps the interest on the alert for the developments as the play progresses. That and the photography are its best recommendations. A wearisome cutting of several topical incidents from the industrial films of the past has lent the offering in a few spots the necessary atmosphere of foreign countries. The plot concerns itself with the adventures of a sister who comes with the man, who is free, by law to leave her when he will. The good sister's husband leaves for the war, and the girl finds the family lawyer, and the mother-in-law of her sister in her attempt to usurp the place of the good sister, who, due to the turn of events, has become poor and is living in poverty. Her lines: "I have found the lawyer, and I have found her mother-in-law; can I find her husband?" are among the strongest of the play. But right has its way, and she is discovered, while the good sister is found and restored to happiness.

Shorty and the Aridville Terror (Bronson, July 22).—Broad comedy, but the kind for which there exists a ready market, is found in this issue of Shorty's experiences, produced by T. H. Ince and H. V. Spencer. The picture is in two reels. In the roughest sort of a Western town, a young dentist is not overburdened with patients. He has a pretty wife who with one turn of her inviting eye captures Shorty and his cowboy friends. They follow her home, and in order to scrape up an acquaintance Shorty signs a severe toothache. The woman is about to treat him when her husband enters, and, to the great amazement of Shorty, extracts a perfectly sound tooth. Shorty remembers his experience when Two-Gun Bill starts to shoot up the town. He calls Bill's attention to the dentist's pretty wife, and the bandit falls into the trap. Submitting quietly to torture is not in his line, however, and he rises to follow the dentist through the town's streets and into the country as fast as a horse can carry him. The penalty paid by the dentist brings joy to Shorty and his comrades. There can be no question about the entertainment value of this subject.

MUTUAL FILMS

The Cooked Goose (Thanhouser, July 8).—A patrolman warns two hoboes that the only way to avoid arrest is to leave town, but the warning passes unheeded. Instead of taking the advice seriously, they steal a goose and are cooking it for supper when the policeman catches them off to the station house. The goose he carries home to his wife, who has complained of insufficient provisions. Having him their way out of jail, the hoboes cut their cooked enemy and get the goose which by this time is nicely roasted. There is plenty of fun in this broad farce, acted with spirit by the Thanhouser players.

Our Mutual Girl (No. 24 (June 24).—Found again, Margaret tells how she came to disappear and the reason she could not com-

municate with her relatives. Then, as she converses, Irvin Cook, the humorist, calls on her, and tells her one of his stories, the same being shown on the screen. There is a welcome freshness to the spirit of this offering.

The Girl Across the Hall (Thanhouser, June 13).—Some clever comedy offerings usually bring forth a simple plot well illustrated as in the case here. The man is a worthless, shiftless widower, who beats his child. The last working afternoon across the hall office and into the child. The man meets her and quells before her glance of scorn. She hands him a stabber arm, and he cherishes the bandage. Then, when he saves her from the attacks of two crooks, she is willing to lay her head on his shoulder. It is meant for a heart interest story, and ends forth the morning most cleverly. The photography and acting are commendable.

The Tale of the Tailor (Beauty, June 21).—A general mix-up in verbalization, mistakes, and appointments is the result of Margaret's Ficker and her sister, Kathleen, playing the twin role in this one-reel comedy. Harry Pollard and Joseph Harris are the other principals. Swift, with comical-mystical atmosphere is the spirit of the offering in which the audience is in the secret that the actors are not supposed to come until the end, which takes the form of a surprise with the discovery of the presence of the twin sister. His wife's newly-married sister is to pay them a surprise visit, and when he sees her and her husband in the restaurant and in other places, they not having been able to find her sister, he addresses having been lost, he thinks it is his wife, and the subsequent humor is based on this fact. Presented with the usual beauty of picturing.

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REVIEWS OF LICENSED FILMS

A Night With a Million (Mammy, July 7).—Adapted from the stories in one of the popular magazines, this one-reel comedy plot of higher pretensions would seem to have favorable criticism. It is better produced, and if its meaning got across better. Francis Buchanan has the leading role practically to himself, with Bryant Washburn, Lillian Drew, Irene Wardell, Arthur Hunsford, and Thomas Comerford in the cast. The complications with the local justice of the peace will appeal to those who have had experience with that dignitary in his local kingdoms. A surgeon ending clearly up some of the questions which were in doubt, it must be said, however, that there is plenty of nonsense about it that at least vitalizes it with fresh interest. The young clerk in the broker's office is visited at closing time by an old man, who leaves with him a million in securities. These the young clerk takes to deliver to his home, but is taken by the butler for a robber and taken to the police station. He escapes the police, and spends away in an auto, though not knowing how to operate a machine, makes his six-o'clock evening somewhat hazardous. He finally gets back to the home of his employer, who tells him that the securities are the bonds of a railroad out of business for many years, and that the old man is eccentric.

Peeping Father's Father (Lubin, July 7).—The father has disappeared, so he thinks a detective for making people older or younger. His daughter's best friend decides to fool him by getting a dwarf, whom he puts into the closet, while the father's back is turned in place of himself, and the father thinks he has a dwarf. The dwarf turns out to be a naughty child, and the father reverses the current on the apparatus and is fooled in thinking that he has also succeeded in restoring his son-in-law to be. Harry Leland, Elaine Willard, Frances Mc Meyer, James Holmes, and Conant Nelson are the principal players in this one-reel comedy. It starts the reel with Willie Austin Bounced.

Algie's Sister (Lubin, July 7).—Asking "where do I repeat?" this one-reel comedy featuring the misadventures of the sister Macarone was was sent West to reform, even the way to some hearty humor. She finds the rough cowboys, however, by sending for an impersonator, who poses as his sister. The cowboys all fall in love with her. When the train pulls out from the station the "she" announces to the admirers Algie. The sister branches back out in some of their fancy riding.

The Kidnapped Bride (Lubin, July 4).—Hardly a comedy presented in a sure manner and a hard-working cast characterizes this short farce comedy, which was written and directed by Frank Griffin. In the cast are Eva Bell, Raymond McKee, Frank G. Griffin, and Babe Hardy. The bride starts to church with her chosen husband and his brother comes when two disappointed suitors waylay the party and start the fight. They throw the groom out of the carriage and start for the minister's. These another fight ensues as to which she shall wed, and in the meantime the officers arrive and the bride faints in her man's arms. Still with it's a shame.

The Last Struggle (Lubin, July 23).—The part in the film series with the comedian, this time, Ben Williams in the title-role. Not only that the detective work is not shown on the screen, but after the surprise ending a little person detective work is necessary to make sense of the fact that the plot is entirely understood. Ben Williams, Sally Crute, Joseph Girard, John Burgess, Harry Griffin, William Bechtel, and Richard Hall are the interpreters of Thomas W. Higginson's story. The great detective arrives with his famous violin and the dark and menacing places one can tell that a foul deed is afoot. Then the violin disappears. Clark is called and arrests a poor contrabasso, who only called to ask the great musician to continue his concert because it conflicted with the meeting of the council of the city of the women. Clark, however, takes the violin out of the wood pile, and finds the real violinist found behind a partition in the wall. None of the actual trickery is shown, the means by which the detective and other details were arrived at being left entirely to the audience. George Lamo is the producer.

At the Feet of the Hill (Mammy, July 14).—A one-reel character study of an old soldier with Thomas Comerford in the main role and a fine cast to hold the interest. Others in the cast are George Holmes and Blake and Travers, neither of whom have important parts. The attention is at all times held by the reminiscence of old man, whose stories of the battles have worried the young wife of his son. At dinner parties, in which some officers about to leave the service, are invited, he comes especially talkative. He is asked to remain out of the parlor after supper, insulted and about to leave the house, he sees smoke coming from the nursery window, and with a ladder rescues both his grandchildren. This deed restores him to the favor the family circle. Mary Roberts Reinhart is the author of this adaptation from a magazine story. It lacks imaginative action, although as a character study, especially in the hands of so capable an artist as Mr. Comerford, the offering is sure to fulfill its mission.

Broncho Billy and the Sheriff (Mammy, July 11).—To make the heroism of Broncho Billy doubly apparent, the sheriff in this film is pictured as a hopeless coward. The community suspects that he is dodging danger, when a bandit is allowed to break up a prayer meeting without being interfered with. Broncho is appointed acting sheriff pending the outcome of an investigation. Then the cowardly sheriff pays the bandit for submitting to capture, knowing all the while that his escape is assured. Broncho brings him back and allows the sheriff to resign without being publicly disgraced. G. M. Anderson has the usual players in his support, including Carl Stockdale and Tru Boardman. A typical Broncho-Billy film in story and treatment.

The Deadly Battle at Hicksville (Kalem, July 31).—In love with the same girl, and during each other to enlist, two men join opposite sides in the Civil War and are opposed to each other at the battle of Hicksville. John B. Brennan and L. V. Hamilton are the opponents, and the former is captured by his enemy who sentences him to death. But Hamilton is the Southern hero they fight over. After plenty of rough-and-tumble work, and as the captive is tied to the mouth of the cannon, peace is declared, and they both go home to the girl who introduced them to her husband and little child. Marshall Neilan is the producer. The offering follows in the trail of the Kalem comedy-burlesques of the present day. Photography and settings are acceptable.

An Egyptian Princess (Lubin, July 14).—There is a very comic air about this one-reel comedy that gives it distinction, rather than the later complications in which the inventor finds himself placed with the coming to life of the Egyptian mummy. A continuous addition of material and the thorough use of the plot from all angles, aid in making an entertaining film. It was written by Lewis A. Cornell, and produced by Walter Clark Bailey, with Frank Wood, Vera Hamilton, Grace Darmond, and Palmer Bowman in the cast. The comedian thinks he has discovered theelixir of life, and sends for the Egyptian mummy belonging to his friend, the theatrical man. The mummy arrives, and within the inventor finds the reclining form of a beautiful dancer, who, having gone to the theatrical man for rehearsal, was accidentally shut up in the mummy and fainted. She comes to life, and the inventor must shield her from his wife. He puts a bottle of Chamberlain's Colic, Cholera and Diarrhoea Remedy in the mummy's hand, and his wife calling came him to try to hide the bottle. The girl escapes to the room of a poor mural painter and, surprised by the painter and some critics, assumes a position, by a lucky, shaming ruse. The sight of one man showing so many ruses seems the rest of the colored population, who think he has "gone bad." They all hasten to give him their money, and he has no trouble in having the girl he wants ask him to take her to the ball. It starts the reel with Tough Luck.

Tough Luck (Lubin, July 14).—A party quarantined in a house because of some contagious malarial is the familiar idea on which this farce is based. In the space of a few hundred feet the picture shows a society meeting at the house of a family, whose cook decides to smuggle. The wife calls her husband home, and at the end of the first week he is seen trying to make love to the trained nurse. He then looks at a calendar and counts on the three more weeks that the doctor says he must stay sequestered. In the cast are Billy Brown, Julia Calhoun, and Frances and Margaret Mc Meyer. Frank Griffin is the producer. On the reel with it's a shame.

The Crayfish (Pathé, July 26).—This crustacean is shown in his reminiscences to the lobster. Dr. Commandon, of France, prepared the pictures for the most part, taken through a glass. It is an exceptionally instructive film, showing a reel with it's a shame.

In French Guiana (Pathé, July 26).—Artistic and beautiful scenes taken from a moving train; also views of a destroyed village and cascading waterfalls. On the reel with it's a shame.

Pathe Weekly, No. 45 (July 15).—Dynamiting the walls of the ruins at Babylon, the sage and safe celebration at Philadelphia with President Wilson as the chief orator; a celebration for Simon Barza, of Albany; recently launched battleship in New York harbor; latest Parisian fashion and costumes; the initial induction and christening of the American III, one of the international contenders; a German peasant at Bransville; a street scene in one of the palaces at Moscow, and the scene of the anarchist bomb explosion in New York are clearly pictured in this diversified news magazine.

Hearst-Selig News Pictorial, No. 29 (July 18).—This issue includes the celebration of the fourth anniversary of the country, suggested in various parts of the country, suggested at times by local persons and local society at the Acad. races in England; the initiation of the American III, to take part in the international balloon race; a suffragette who overcomes to produce through Massachusetts for the "catapult" some good views of the steamship ships, and several other events of contemporary interest.

"Pigs in Pigs" (Vitagaph, July 17).—One of famous authors' series, this one-reel comedy from the well-known book by Ellis Parker Butler is given in the Vitagaph Company, with the permission of the Selig Company and utilizes John Bunny in the chief role. The story of how the express agent received the two guinea pig, which the connoisseur refused because of the little animal's multiplicity, and how the little animal's multiplicity is a subject too well known to need detailed retelling here. George D. Baker is the director, with William Girardot, Courtland Van Dusen, William Allen, Albert Richard, Anders Hanson, and George Stevens in the principal parts. The story is followed closely, there being many telegrams and letters to interrupt the continuity of the play. So many, in fact, that the scenes are considerably shortened. There is plenty of material here for a surprising screen comedy, and although some of the later inserts are clever, for the most part, the material could be used to better advantage. Still, for those who are unacquainted with the story, its decided divergence from the usual film offering will be its best recommendation.

Wings Takes the Heat Cure (Selig, July 17).—The moral of this one-reel comedy seems to be that we don't know what we want, otherwise it is a hit-or-miss offering with a series of adventures, all centered about the tired business man who goes away for a rest, and the recuperation of his shattered nerves. W. K. Wing is the author, with E. J. Grandon as the producer. In the cast are Mr. Hutchins, who takes the principal part, that of the tired man, and Lee Morris, Ed Smith, Charles Wheeler, and Helen Castle. Presented pleasantly in so far as the mechanical work is concerned, the action draws several hearty laughs. Sent by his boss to take a rest, the man tries to "home," but the family upstairs give him no chance to rest. At a sanitarium a celebration is in progress in the lot next door. As a man that he buys for twenty-five dollars refuses, after a time, to obey its steering wheel. Then in the mountains a bandit forces him to change clothes, and the posse captures him, and is about to hang him when he frees himself prior to capturing the bandit.

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REVIEWS OF LICENSED FILMS

His Fight (Relig. July 11).—Young Doctor Brant numbers the days of his happiness when he introduces Alfred Henshaw to his wife. Alfred wins the love of the previously devoted wife; and when the doctor finds them clasped in a warm embrace he points the way to the front door. Divorce, remarriage, unhappiness with the disaffected Alfred; and then, five years later, the doctor has the faithless friend's life in his hands. An operation must be performed immediately, and he is the only physician available. Death will mean the return of his former wife, whom he still loves; but Doctor Brant does his best, and the operation is successful. The woman must continue to pay for her folly. James Oliver Curwood writes a quite dramatic story that does not end as expected, a point in its favor. Wheeler Oakman and Eugene Sawyer put considerable feeling into their playing of the doctor and his wife.

Through Bosnia and Dalmatia (Pathé, July 14).—People, customs, and buildings in Bosnia and Dalmatia are pictured with much clearness in this film, comprising about one-third of a reel. The market place and an old Turkish quarter in Bosnia, the Isle of Larcum, and the river Bosnia are among the most interesting of the scenes.

The Tomb of the Ancient Egyptian (Pathé, July 14).—Strange relics of ancient deities are seen here in ancient number. On the reel with *Through Bosnia and Dalmatia* and *Waterfalls of Argentina*, Spain.

Prosecution (Vitaphone, July 9).—The sister of the ringmaster of striking miners chances to be in love with the district attorney, whose duty it is to prosecute lawbreakers. Knowing this much it is not difficult to forecast an awkward predicament for the young woman, torn between affection for her brother and love for her sweetheart. J. Herbert Welch, the author of the scenario, and Director Ulysse Davis realized the dramatic possibilities in their forceful Western production, ably acted by Alfred D. Vachurch as the district attorney, George Holt as the striker, McClellan, and Margaret Gilman as the girl. When McClellan places a bomb in the mine the district attorney is expected to arrest him, regardless of his relations with the man's sister. To prevent the prosecution of their leader, the strikers overpower Collins and carry him far out in the desert, where they leave him to die of thirst. He is rescued some ten miles by McClellan and Maria, and out of gratitude is ready to allow the striker to escape punishment, but the girl decides that he should pay the penalty of crime. Good photography and appropriate location increase the attractiveness of this admirable film.

Defying the Chief (Kalem, July 23).—Indian actors need only pose, stalk, or look stoical in any Indian picture; it is the easiest kind of acting imaginable, and when aided by good plot material as in this one-reel drama the result is a happy combination, especially when carried out with the colorful effect and excellent brand of photography that this picture is taken with. In the cast are Mona Dars-leather, Elie Moss, Art Orton, and Rex Down.

well known and capable. Frank Montgomery is the producer. The Indian quarrel over the daughter of the chief, and the two settlements with drawn knives. The rival is killed, and the other members of the tribe think it was unfairly fought and condemn the victor to death. The daughter of the chief, who loves the victor, poses that night at ten o'clock, and enters his tent, dressed as a warrior, presumably the one chosen by lot to kill the victor at the specified time. Together she and her lover ride away, having found the guard at the tent, and an attack by another tribe diverts the pursuit until they have gotten safely away.

Dr. Smith's Baby (Vitaphone, July 9).—A mix-up in Smith is the subject of this one-reel comedy. The baby obviously objected to being photographed, but, like most screen children, lost the play an interest that would otherwise have failed to hold the attention. W. A. Tremayne is the father, with Maurice Costello and Robert Halliday as the directors. Mr. Costello, Harry T. Morey, and Robert Halliday take the leading roles. The two doctors live next door to each other, but are not acquainted. A baby is left, with an inextinguishable note, at the apartment of the single Dr. Smith. He and his bachelor friends do their best to entertain it, but too much cake causes too much walking the floor that night. His dances also will not believe that it is a baby left by chance. Later, the wife of the Dr. Smith best door happens in and recognizes her child, which was left with the wrong Dr. Smith.

A Boarding House Renegade (Kalem, July 9).—Eddie Redway, Harry Dunkinson, and Charlotte Minnau were billed as the leads in this one-reel comedy, but the real leads were the crew. Whatever its artistic value, its comical effects were plainly evident in the loud laughter that greeted each assault with the crew. It starts over the rivalry of two boarders for the straight-laced landlady, and this part of the film might be termed a run in a boarding house. First comes ducking for apples, and hypnosis are some of the devices resorted to. At meal time the rivalry springs up again, and then it is that one of the leads stands forth against a perfectly good piece of scenery, and allows a champion marksman to quarter him full of noisy ones which run down his cheeks.

Cave of the Mountains (Relig. July 9).—Kathryn Williams and Thomas Hantschi are featured in the leads of this story by James Oliver Curwood. A touch of the mountain principal is conveyed in those scenes, all of which are exterior. Brilliance of photography, a finely chosen set of extras, and a few perspectives through the mountain passes lend this drama charm. The father of the girl is persuaded to join a gang of mountaineers. His daughter is betrothed by one of the gang, who places a note in the father's pocket. When the revenue officers are approaching the mountains he seizes the father of bringing them, and the note is found in his pocket. The mountaineers tie him to a tree and prepare to shoot him. The revenue officers arrive and free him after driving off the gang, and the girl is at liberty to go with a lumber prospector with whom she has fallen in love.

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